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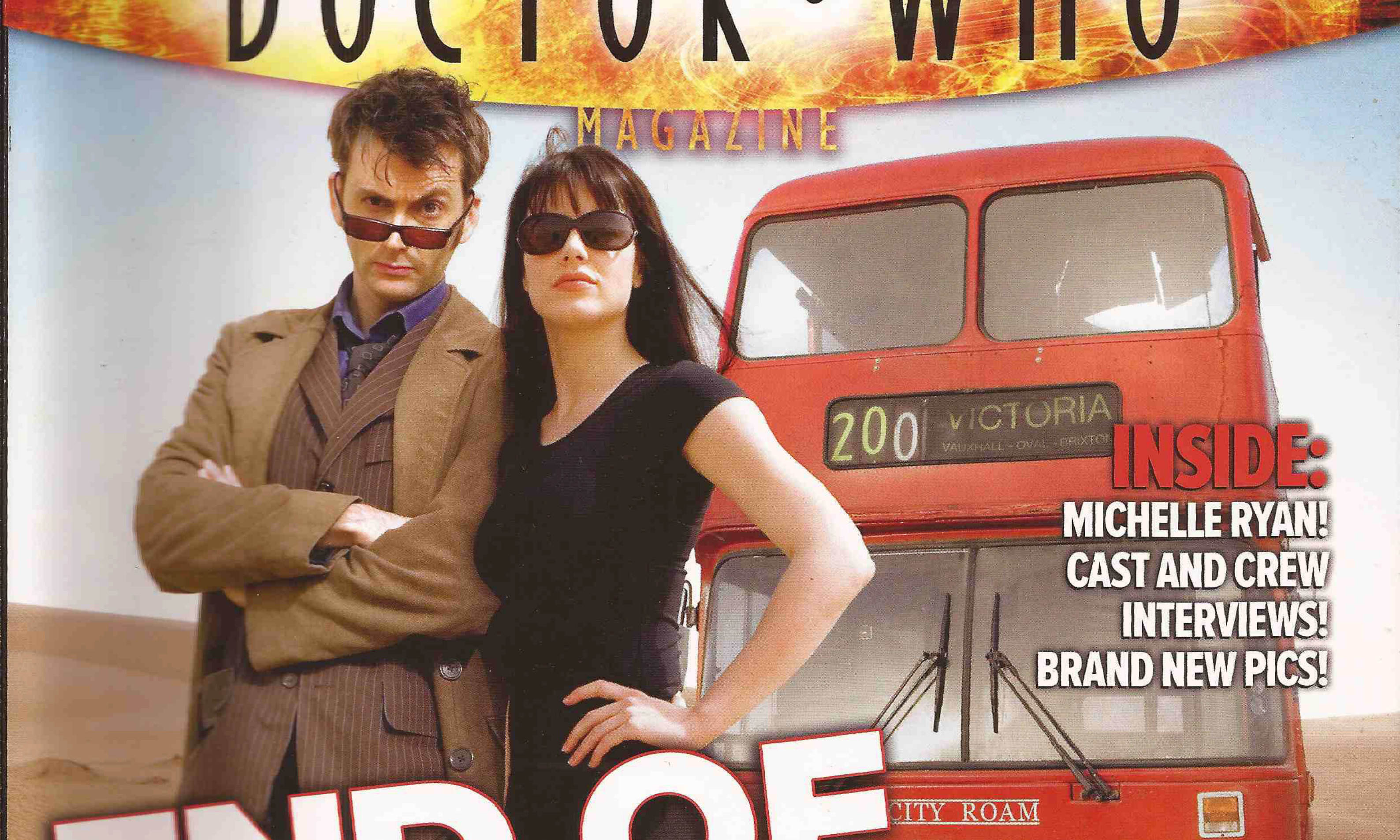
WHY 80s SCRIPT EDITOR **CHRISTOPHER H BIDMEAD** HATES THE SONIC SCREWDRIVER!

DOCTOR · WHO MAGAZINE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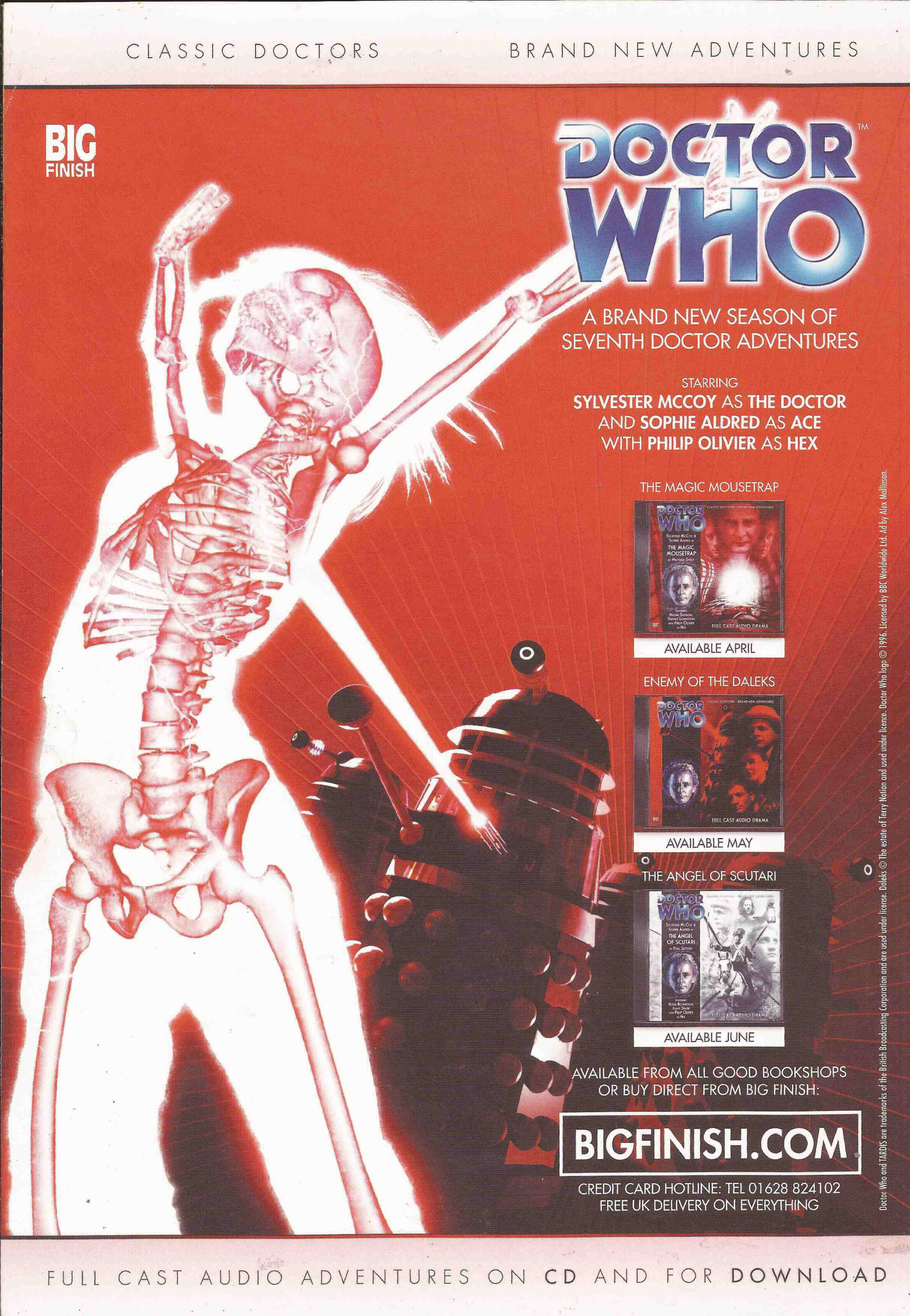

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PULL TO OPEN

"David gave me 9 out of 10 for my apple pie. I'd made my own pastry!"

BBC one PLANET OF THE DEAD EASTER SATURDAY, 11 APRIL

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DOCTOR·WHO MAGAZINE

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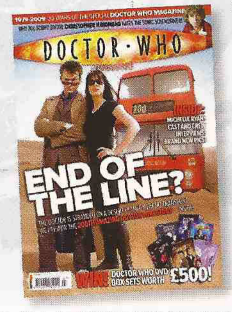
Letter from the Editor

It's funny how things sometimes feed back into themselves. Almost two years ago now, it occured to me that the first of the 2009 Specials would be the 200th *Doctor Who* TV story (yes, various controversies aside, as detailed by Russell T Davies last issue), so in the absence of our regular 'Season Survey', I thought it would be fun to run an 'all-time Top 200' poll of every single television adventure. Having mentioned this to various **DWM** bods – Gareth Roberts among them – the next thing I hear is that this milestone is being referenced in the story itself, courtesy of the Number 200 to Brixton. Blimey!

But anyway, back to the point. This poll has been a long time in planning, and I'm guessing that the more cynical among you might be thinking, "I know how these sorts of surveys work. The top end of the results will be jam-packed with everything from the last few years, while all the old stuff that I like will be pushed way down the list. Grumbie."

Well, if that's your attitude, make sure you send your votes in! If you love *The Horns of Nimon*, or *The Smugglers*, or *The Android Invasion*, or *Paradise Towers*, or *Earthshock* – or any other story for that matter! – make sure you put your money where your mouth is! Stand up and be counted! This poll is decided *entirely* by *Doctor Who* fans, of all ages, so the more of you who vote, the more accurate a reflection it will be of what fans think. Stands to reason, really!

It's going to be fascinating to see how tastes might have changed since the last major poll like this was conducted by **DWM** back in 1998. After all, if there's one thing we *Doctor Who* fans *can* agree on, it's that we can't agree on anything. And this applies just as much to the folks who have worked on the series over the years, if our interview with Christopher H Bidmead is anything to go by. Bidmead, perhaps one of *Doctor Who*'s most charismatic and controversial figures, was the script editor of Season 18 – a remarkable series of stories making up Tom Baker's final year as the Doctor – which has probably gone in and out of fashion more than any other series in *Doctor Who* history. (A few years back Season 18 came in for quite a bit of stick in this magazine's pages. Personally, I've always loved it, so I'm delighted that recent **DWM**s have seen something of a shift in opinion once again.)



So, is Bidmead right in his view about what makes 'good' *Doctor Who*? Well, that's clearly another thing that we'll never be able to agree on – but if you turn to page 26, you'll at least get the chance to have your voice heard.

Happy voting!

Tom

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PRODUCTION NOTES

Russell T Davies writes exclusively for **DWM** – and tells us of the day he finished his final *Doctor Who* script…

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2007
2005

Illustration BEN MORRIS

THE BIRDS GO mad at night, in Cardiff Bay. Something sets them off, around two o'clock, and yet always at a slightly different time. A huge flock of seagulls rises up, all squawking and cawing. The noise is massive; I often go out and look. Lights come on in the Big Hotel. Silhouettes step out on to balconies, to gaze up at the sky. You can't see anything, against the dark. The invisible flock. Perhaps it's a trick of the sound, they might be far out at sea, or circling the city. It's slightly sinister; somewhere, Daphne du Maurier is smiling. But the almighty squall echoes round and round the Bay, then just as suddenly, stops.

They soared and cawed tonight, but that was hours ago. I'm sitting here, at my desk, the empty Bay still glittering with lights below me, and I'm about to write the last words of my last episode. Truth be told, I wasn't going to work tonight. I got ahead of myself this afternoon – for once! – and I've got no meetings tomorrow, leaving me plenty of time to finish. Except… A script never quite leaves your head. It ticks away, no matter what you're doing. I watched TV for a bit, but it just felt like heads, yapping. My mind was somewhere else, with the Gate, and Naismith, with the words 'partisan', 'carnival', 'Beijing' and the phrase "Something is coming." Still. Time to spare. Tomorrow.

"The last words. Maybe I should sit here for hours, deliberating them over? But I know exactly what they are. I press the key…"

But then! A sign! Out of the blue, a text, from lovely Mark Gatiss. Quite by chance, he's just been watching *Rose*, and texts to say how much he enjoyed it, all these years later, bless him. Hmm, my first episode, my last episode. The beginning and the end. And then, I swear, right in that second, I flick channels, randomly finding BBC Three. And there's Mark! Wolfing down canapés in *The Lazarus Experiment*! Okay. There are no signs and portents, except the ones we make, and that'll do me. This is a *Doctor Who* night. Back to work.

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Back

Elsewhere in Cardiff, production hasn't stopped. Things keep pinging, on email. At 22.46, there's Ed's photos of the 4.16 studio sets. Wow. Blimey. Best yet! No, really, seriously, amazing, the sort of set we've never done before. Then at 23.44, there's Nikki, signing off from the night-shoot. "Possibly the maddest day of my career. No, the maddest day of my life!" She's not wrong, wait til you see it! Far across the world, Julie's just arrived in LA, house-hunting, so it's daytime for her. She's working, of course, watching rushes on her laptop, emailing her verdict. "That corridor looks amazing! Graeme is on fire!" (Not literally, that would be terrible.) And then silence. No emails, no phonecalls, no texts. Twitter's probably busy, but I have enough trouble with social networking in real life. Ben Cook of this very magazine is usually around, on email, at this time of night. Oh, yes, there he is, at 00.48, saying hello. I wonder to him, if I should keep going? 01.09, he says, "Stay up! I am!" But then, no more. Maybe he's fallen sleep, maybe he's out gallivanting. So. Just me.

This is always the best time to work. And for contemplation, too. Like, how did that Dalek get into that pond? No, really, how?? But beyond that. Other thoughts. Cos these are funny old times. We spend a lot of time looking forward – *Planet of the Dead* is almost finished, and yes, I'm an HD convert, it's looking gorgeous, with James Strong's most beautiful work yet. And beyond that, three more Specials, making ferocious demands on the team. But you can't help starting to look back, at the same time. Four series, five years – no, more, I started work on this in 2003, that's *six* years now, blimey! We time-travel so much in our heads that I think we're getting out of synch. The other week, Julie went to her school reunion… but turned up a week too early! Then the other day, I was about to go to the cast and crew screening of *Torchwood: Children of Earth*, Episode One… but no, that's *next* week, seven days out again! That TARDIS has been messing with us.

The sad thing is, we'll never know…

Enough introspection. Work! Come on! I rattle away on the keyboard, and the words fly out. That's not a surprise. I've had these last pages ready in my head for months and months. Years, to be honest. It takes as long to write as it does to type. Well, nice sentence, but it's not quite true. Lots of new thoughts pile in, as it all becomes that bit more real. A new thrill. A new gag! And lots of unexpected problems crop up. Ah, love a good problem. So I keep rattling way, until…

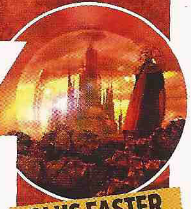
The last words.

Trouble is, last words don't really exist. In ten minutes' time, I'll change my mind about Scene 25, and go back to write something different. Then I'll get up tomorrow and change all sorts of stuff, before sending it to the office. And then the proper rewrites start. Rewrites to make it better, clearer, shorter. Cheaper! Rewrites during filming, as budgets or locations shift and change. Even after the whole thing's been shot, there's the ADR script, for dubbing (the very last thing you type tends to be a guard shouting "Look out!" or something). Even then, you keep writing; you think of lines people should have said for the rest of your life. Still, what the hell, let's allow a bit of ceremony. The last words.

Maybe I should sit here for hours, deliberating over them. But I know exactly what they are. I type them out. Times like this, typewriters would be better. Typewriters are romantic. A little metal letter should fly. It should hit the paper, *whack!* Tiny particles of ink should puff and settle. But no, there's just a plastic keyboard. I press the key. The final letter is n. Then a full stop.

And that's it. Save. Done. Good. DWM

GALLIFREY GUARDIAN



All the latest news from every corner of the *Doctor Who* universe...

PLUS EASTER PREVIEW!

FILMING UPDATE!

The end draws near!

As we countdown to *Planet of the Dead*'s transmission on BBC One, David Tennant starts recording his final story as the Doctor...

SPECIALS NEWS!

Planet of the Dead, the *Doctor Who* Easter Special, is set to air on BBC One on Saturday 11 April, although **DWM** readers should note that this date was not finalised at the time of going to press, and could still change. You can read a preview of the episode just over the page.

"The next three Specials will be shown in the second half of the year," executive producer Russell T Davies tells **DWM**. "It was said, in some interviews, that all three would air around Christmas time, but plans have changed since then – and don't worry, the plans were changed long before the Shooting Scripts were issued and before filming even began! Obviously, we can't give away exact dates yet, except to say that you should be seeing Episode 4.16 *before* the Christmas period. So there's not quite so long to wait!

"The title of 4.16 will be revealed at the end of *Planet of the Dead*," Russell continues, "along with a short trail, in which you'll see excerpts from what promises to be one of our scariest adventures ever. Events are going to darken around the Tenth Doctor as he heads towards the end of his tenure, and it all starts in Episode 4.16, as he and his co-stars are plunged into a world of terror. And these days, we can no longer guarantee that the Doctor will escape unscathed! Even at the assembly stage, this story is looking truly thrilling and nightmarish, with just about the best work I have ever seen Graeme Harper do. It'll be worth the wait, I promise!"

» Final two-parter enters production

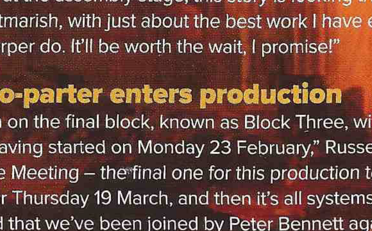
"Work has begun on the final block, known as Block Three, with pre-production having started on Monday 23 February," Russell tells us. "The last Tone Meeting – the final one for this production team! – is scheduled for Thursday 19 March, and then it's all systems go. I'm really pleased that we've been joined by Peter Bennett again – Pete's been producing *Torchwood: Children of Earth*, and made such a brilliant combination with Euros Lyn, that he's come on board this final block as First Assistant Director – it's such a massive story, it needs every great brain we've got! And with Tracie Simpson at the helm as producer, this really is the dream team. I'm sure you'll join me in wishing good luck to them all!

"Of course, the next few months are where starvation begins to hit, with much less *Doctor Who* on our screens. But as well as *Torchwood* and *The Sarah Jane Adventures*, the team's busy on one or two more projects which might give an extra boost to *Doctor Who* fans in the autumn. It's too early to reveal these plans yet, since things have yet to be finalised – but as soon as we're definite, we can let **DWM** readers know!"

MORE SPECIALS CASTING NEWS p8 »

> **"Events are going to darken around the Tenth Doctor, as we approach the end of his tenure..."**

ALSO INSIDE!



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» **MORE CAST REVEALED** WHO JOINS LINDSAY DUNCAN?

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» **TRACTATORS RETURN!** 'MISSING SEASON 23' NEWS

9

» **FIRST LOOK AT NEW K9!** SPIN-OFF UNDERWAY AT LAST?

2009 EASTER SPECIAL

PLANET OF THE DEAD

Desert Storm

He's back! And this time, he's travelling not by TARDIS, but by London bus! Join us as we look forward to the surprises in store on the *Planet of the Dead*...

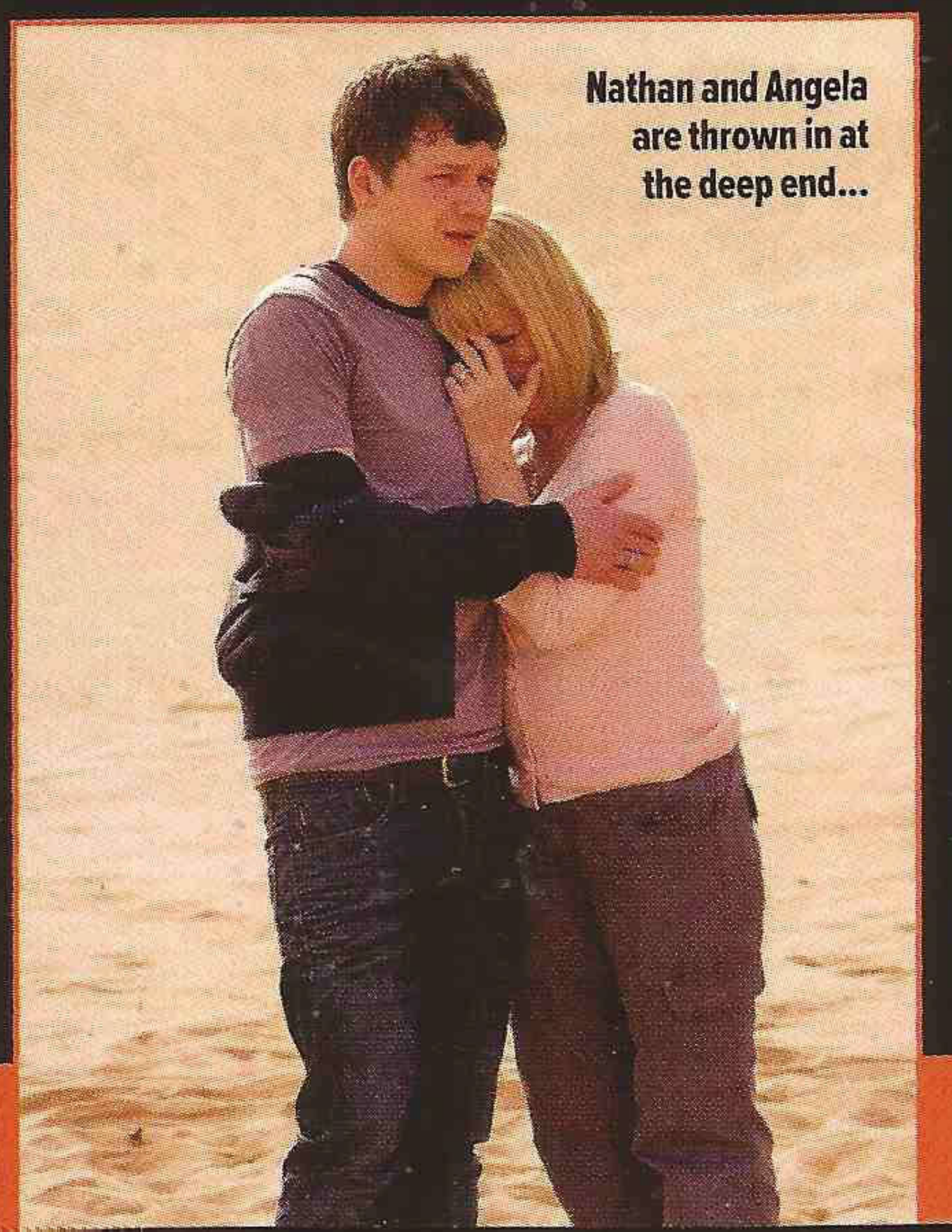
Words: **Tom Spilsbury and Benjamin Cook**

Writer Russell T Davies & Gareth Roberts **Director** James Strong
Starring David Tennant, Michelle Ryan, Lee Evans, Noma Dumezweni, Reginald Tsiboe, Ellen Thomas, Victoria Alcock, Daniel Kaluuya, David Ames, Keith Parry, Adam James, Glenn Doherty, James Layton, Paul Kasey

DON'T MISS!
SAT 11 APRIL BBC ONE*
* Date to be confirmed. Keep an eye on the TV listings over Easter!

WE'RE USED TO THE TRADITION of a *Doctor Who* Christmas Special, but here's a thing – *Planet of the Dead*, the first of David Tennant's final four episodes playing the Doctor, is the show's first *ever* Easter Special. Think bunnies, think chocolate eggs, think hot cross buns... erm, not quite. "Easter isn't a theme as in the Christmas Specials," explains Gareth Roberts, who – with *Doctor Who* showrunner Russell T Davies – co-wrote this episode. "There's only a fleeting mention. There are no robot bunnies carrying baskets full of deadly egg bombs. 'Joyous' is the keyword. Russell had noticed that every story since *The Fires of Pompeii* [2008] has a bittersweet quality, and he wanted something more upbeat. But don't imagine that it's all plain sailing. There are dark hints..."

Planet of the Dead is the first time that a twenty-first-century *Doctor Who* episode has had two credited writers. "I hadn't realised that," chuckles Russell. "We're the new Pip and Jane Baker!" The pair have previous: Russell and Gareth scripted 2007 *Sarah Jane Adventures* episode *Invasion of the Bane* together. "I really love working with Gareth. He has such an eclectic, gadfly mind; you can never tell where he's going to go, but it's always somewhere good."



Nathan and Angela are thrown in at the deep end...

As you'll see from the pictures plastered through this issue, *Planet of the Dead* concerns a double-decker London bus that's transported to an alien planet. Was this the starting point for the story? "Very much so," says Gareth. "Russell liked the image of a tube train on a desert planet in my creakingly ancient Virgin *Doctor Who* novel *The Highest Science*, and we changed it to a bus and went from there."

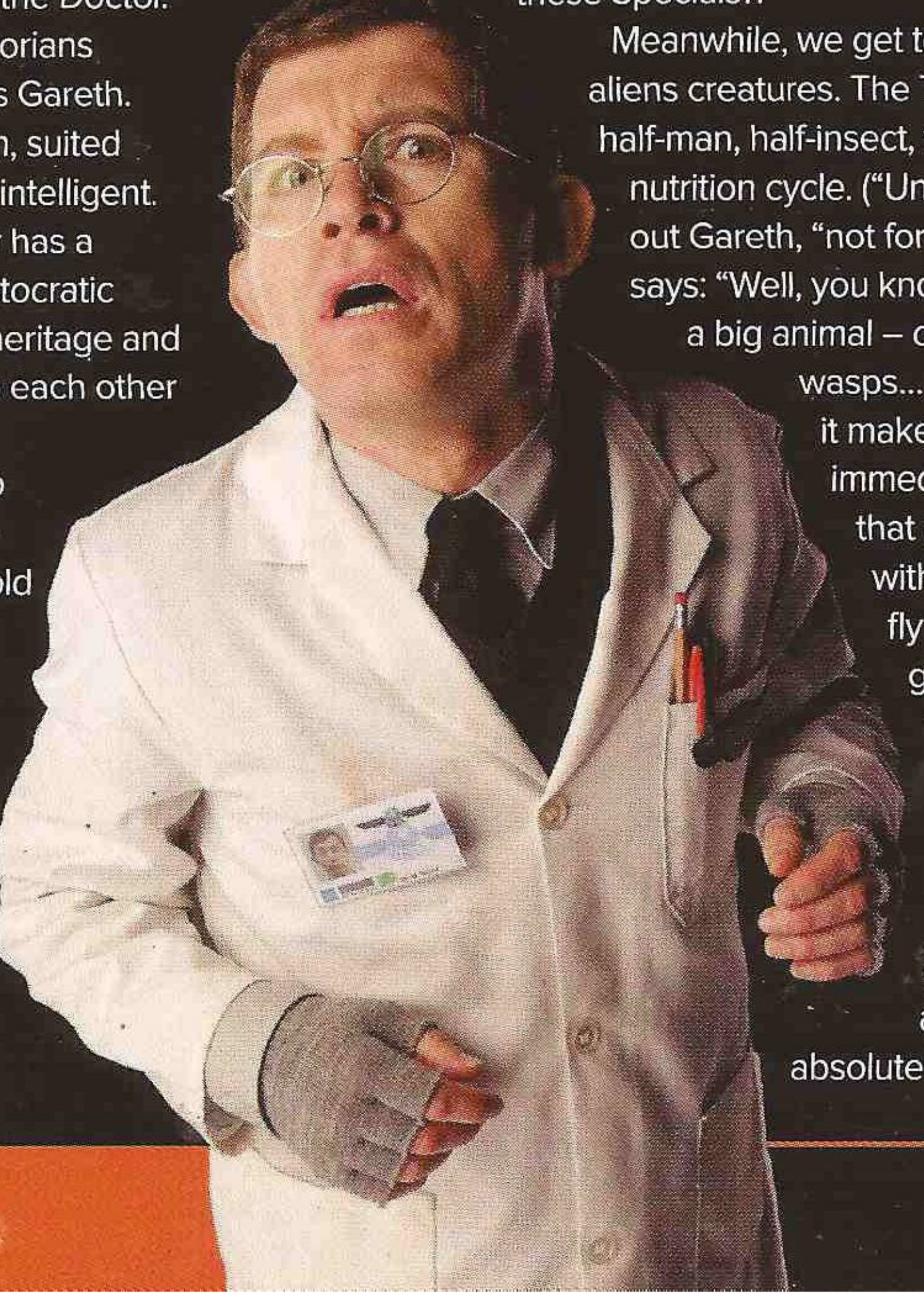
"It's not an adaptation as such," adds Russell. "The story ended up whizzing off into all sorts of new directions. Conversations with Gareth tend to do that."

The episode has a lot more 'sci-fi' in it than Gareth's previous *Doctor Whos* or *Sarah Jane Adventures*. "But you need to approach a totally imagined setting with equal thoroughness as a historical or contemporary one," he points out. "I've never done that for TV before, so it was a real challenge, but every *Who* script throws new problems at you that nobody's encountered before."

Thrillingly, the Special introduces a brand new, one-off companion for the Doctor. Is Lady Christina de Souza – played by Michelle Ryan – a 'typical' *Doctor Who* companion, if there is such a thing? Her name suggests that she's less of a Rose Tyler and more of a Lady Romana? "There is a bit of Romana about her," Russell considers. "We did talk about that, because both Gareth and I have fond memories of those Mary Tamm and Lalla Ward days, when the TARDIS team would be like two aristocrats whizzing through space and time together – not something I'd risk with a full series, but that's why we can stretch our wings for these Specials. Having said that, Michelle's glorious, and I'm a bit sad that she won't get another spin with the Doctor."

"Christina's what the Victorians called an adventuress," says Gareth. "She's upper class and glam, suited and booted, and extremely intelligent. Considering that the Doctor has a distant past as a kind of aristocratic outsider, rejecting his own heritage and traditions, they can relate to each other in that way."

"But beyond *Doctor Who* – it's not our only reference point – I talked a lot about old 60s films like *Charade* and *Topkapi*," takes up Russell. "They're the sort of movies that used to be shown on Saturday nights when I was a kid. I'd love watching people like Cary Grant and Audrey Hepburn being witty and sophisticated together, and then running for their lives – which David and Michelle do with style!"



DOCTOR·WHO

Quote, unquote

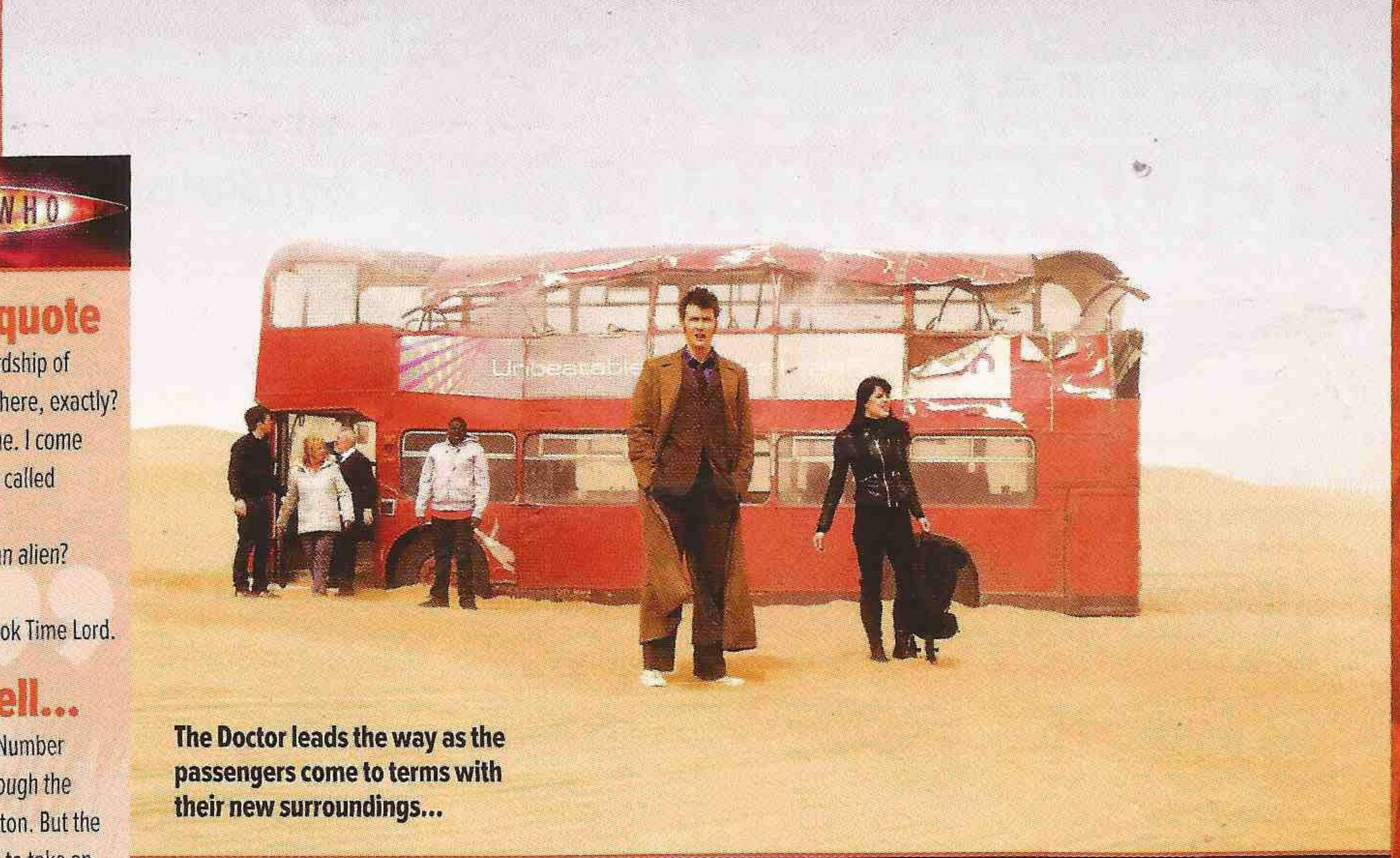
CHRISTINA: That Lordship of yours... the Lord of where, exactly?
THE DOCTOR: Of Time. I come from a race of people called Time Lords.
CHRISTINA: You're an alien? You look Human.
THE DOCTOR: You look Time Lord.

In a nutshell...

London at night. The Number 200 bus thunders through the streets. Last stop Brixton. But the passengers are about to take an unexpected detour...

Beautiful, serene yellow light fills the windows. The bus shakes, glass shatters, metal buckles inwards. As the doors of the Number 200 hiss open, it's clear that it's travelled a little further than Brixton. The passengers – amongst them a Time Lord and a Lady – step out into a vast empty desert, where three suns beat down from the alien skyline...

Where are they? How have they got there? And most pressing of all – how can they possibly get back home?



The Doctor leads the way as the passengers come to terms with their new surroundings...

Last issue, Gareth said that *Planet of the Dead* breaks *Doctor Who* rules by including many disparate elements. Alongside Lady Christina, the red London bus, and a mysterious alien planet, there's the return of UNIT, featuring – because Gareth adored her in last year's *Turn Left* – Noma Dumezweni as Captain Magambo ("I'm not like Magambo," he says, "but I enjoy writing characters that are. She's absolutely pragmatic and unsentimental") and stand-up comedian and movie star Lee Evans as Dr Malcolm Taylor. "I love Lee Evans!" enthuses Gareth. "He regularly does a routine about a man called Malcolm, but the name and character in *Planet of the Dead* were formulated months before he was cast, so that's a happy accident. Malcolm's a UNIT scientist – basically, he's got the same job as the Doctor himself had in the 1970s, and he's done his research on his predecessor..."

> **"Malcolm's a UNIT scientist – he's got the same job as the Doctor had in the 70s!"**

"UNIT soldiers often work best as half of a double-act," explains Russell, "so Magambo needed a foil... though we never dreamt that we'd get to cast the part so well! Lee and Noma are a spin-off series waiting to happen. Oh, why am I leaving this job after these Specials?!"

Meanwhile, we get to meet some new aliens creatures. The Tritovores are sort of half-man, half-insect, with a very unusual nutrition cycle. ("Unusual for us," points out Gareth, "not for insects!") Russell says: "Well, you know how much I love a big animal – cats, crabs, rhinos, wasps... and now flies! I think it makes a monster more immediate. It's shorthand that allows you to get on with the story. Besides, a fly allows you to use that great multifaceted-lens for their point-of-view shots, like in old horror films. We couldn't resist." There's a new CGI creature to come as well, "which is absolutely fearsome!"

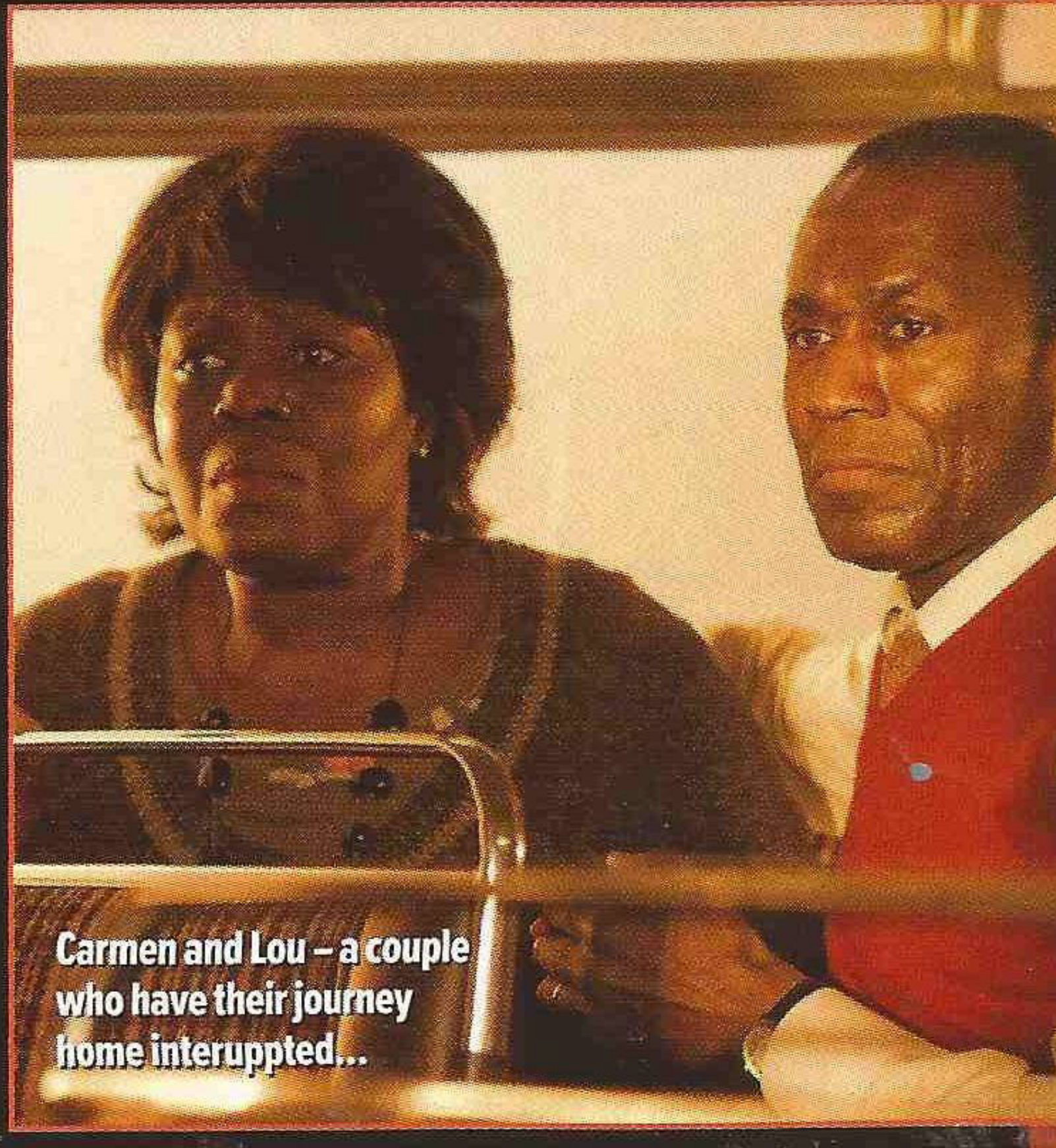
"The key to it all is the story," he continues. "If you've got a big, strong story, which eventually binds everything together and takes the coincidence out of all these disparate elements, then the whole thing ties up into a complete whole. It's certainly one of our best last-15-minutes ever, as you watch everything come together and all the different plot devices play off each other. That's where it helps having two writers, because we can constantly question everything the other does, asking 'Why?' all the time, pushing each other further..."

Of course, it may have seemed like a long wait for a new episode since *The Next Doctor* last Christmas, but it was even longer for the production team – with David Tennant returning as the Doctor for *Planet of the Dead* after eight months away, starring in the RSC's *Hamlet*. "There was a proper, genuine excitement when David returned to Cardiff," says Russell. "I'm not kidding, we were all buzzing! When I got to the readthrough, I realised, powerfully, how much I'd missed it."

"David was in fine form at that readthrough," says Gareth, "and obviously glad to be back. The cast in any TV production always looks to the leading actor to set the tone, and he was straight back in there as the Doctor, no problem, sparking. I was sat right opposite him, and it was rather like being caught in an electric storm."

"We're not *Doctor Who* fans by accident," smiles Russell. "There really is something unique and special about that Time Lord and the life that he leads. Both the character and David himself fill the production with energy, and we're all aware that we haven't got many of these good times with David left."

Turn to page 18 for our 'Seven Tales from Dubai' feature, where we chat to the cast and crew of Planet of the Dead. *And Michelle Ryan tells us more about the Lady Christina on page 22!*



Carmen and Lou – a couple who have their journey home interrupted...

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

»Sarah Jane – Series Three

Pre-production is well underway for Series Three of *The Sarah Jane Adventures*, the popular CBBC spin-off from *Doctor Who*.

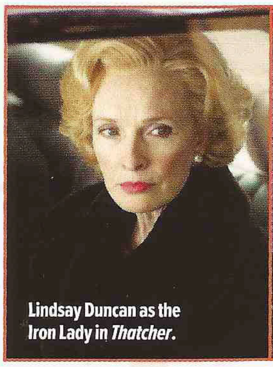
Producer Nikki Wilson tells **DWM**, "At the time of writing, in mid-March, we've got six weeks to go until filming on Series Three begins. All the scripts are now in, with all the regular characters returning, and a shock or two in store for the viewers – and for Sarah Jane! And I'm delighted to announce that brilliant directors Joss Agnew and Alice Troughton will be returning to the team."

Meanwhile, Series Two of *SJA* was nominated for a Royal Television Society Award on 17 March in the category of best Children's Drama, but was beaten on the night by *MI High*.

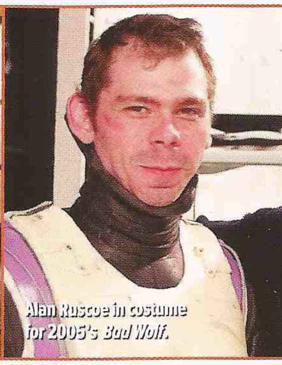
»FX award

Doctor Who has won an international award from The Visual Effects Society. Simon Wickers, Charlie Bennett, Tim Barter and Arianna Lago won the award for *Outstanding Matte Paintings* for their work on 2008's *Silence in the Library*.

»Cast revealed for 4.16


Lindsay Duncan as the Iron Lady in *Thatcher*.

Peter O'Brien as Stitch in *Casualty*.


Alan Ruscoe in costume for 2005's *Bad Wolf*.

Further details have been revealed about the cast for Special 4.16, which is written by Russell T Davies and Phil Ford, and directed by Graeme Harper. As announced last issue, the Special stars **Lindsay Duncan** (*GBH, Shooting the Past, Margaret*) as the Doctor's companion, Adelaide.

Also starring is **Peter O'Brien** (*Neighbours, The Flying Doctors*). Russell T Davies tells **DWM**, "It's a particular delight to welcome Peter to Cardiff, because it's ten years to the month since *Queer As Folk* first appeared on Channel 4 – in which Peter played Cameron, the poor soul who had to go out with a *Doctor Who*-loving boyfriend! Not only that, but he was dumped in the last episode because he failed to name all the Doctors. Cameron even committed the cardinal sin of referring to the Fifth Doctor as 'the vet'. He had to go! So it's funny to see Peter now running round the corridors of Upper Boat with the Tenth Doctor – but he's loving it, and it's brilliant to see him again."

Making a welcome return to the worlds of *Doctor Who* are **Chook Sibtain** and **Alan Ruscoe**. Producer Nikki Wilson says, "Graeme was really keen to work with Chook, having seen his splendid portrayal of Mr Grantham in *Warriors of Kudlak*, from the first series of *The Sarah Jane Adventures*. It's very rare for us to cast people in different roles across our different series, but Chook's worth making an exception for, simply because he's so good. His character isn't related to Grantham – well, unless you decide otherwise!

"And I'm really excited by Alan's casting, too. He's been a faithful member of the *Doctor Who* team, ever since Series One, usually under prosthetics. He played the robotic Anne Robinson all the way back in *Bad Wolf*! But he's a really lovely actor, and it's great to cast him in a proper speaking role.

"This episode relies on proper team casting," Nikki continues, "and casting **Sharon Duncan Brewster** has been a huge part of that. She makes a vital contribution to the show – and even though she's a veteran of *Bad Girls* and *EastEnders*, I don't think anything's prepared her for what happens in this episode!"

The episode also stars **Aleksandar Mikic**, **Gemma Chan**, **Cosima Shaw** and **Michael Goldsmith** – with more names to be revealed in future **DWM**s...

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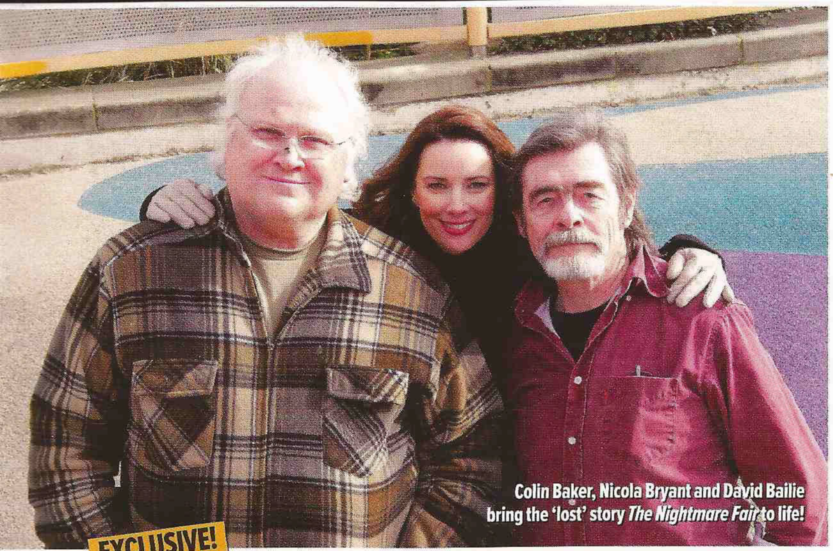

Colin Baker, Nicola Bryant and David Bailie bring the 'lost' story *The Nightmare Fair* to life!

EXCLUSIVE!

» 'Missing Season 23' news: The line-up of stories – revealed!

Big Finish has confirmed most of the line-up for *Doctor Who: The Lost Stories*, its series of full-cast audio plays adapted from unmade television scripts from the 1980s. Colin Baker and Nicola Bryant reprise their roles of the Sixth Doctor and Peri, in the eight adventures released from November 2009.

1 The Nightmare Fair

Written by..GRAHAM WILLIAMS
Adapted by.................................... JOHN AINSWORTH

The Story: The Doctor and Peri battle the Celestial Toymaker among the rides and games of Blackpool Pleasure Beach.

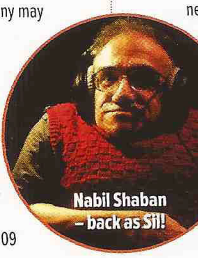
Producer's Notes: "*The Nightmare Fair* was novelised by Graham Williams," says producer David Richardson, "so John Ainsworth has used a few scenes from that book, as well as the original script, in his adaptation. We've got a new Toymaker – the original, Michael Gough, is long retired and nearing his centenary year! – in the form of David Bailie, who many will know as Dask from the 1977 TV story *The Robots of Death*. We felt that David had just the right mix of cold authority and charismatic presence for such an iconic role." Released: November 2009

2 Mission to Magnus

Written by... PHILIP MARTIN

The Story: The female rulers of Magnus want time travel technology from the Time Lords; meanwhile, Sil and the Ice Warriors are on the planet for their own ends.

Producer's Notes: "Like the previous story, this one was novelised," says Richardson, "so many may already be familiar with it. But, with the recording now in the can, it's great to hear it brought to life by Colin, Nicola, and the inimitable Nabil Shaban as Sil. Philip Martin's story has some huge set pieces, which I'm sure may have tested the limits of special effects back in the 1980s, but on audio they're all in the mind's eye!" Released: December 2009


Nabil Shaban – back as Sil!

3 Leviathan

Written by.. BRIAN FINCH
Adapted by ....PAUL FINCH

The Story: The Doctor and Peri arrive in a medieval village which is being terrorised by the local Baron. But is everything what it appears?

Producer's Notes: "A bonus *Lost Story*, and one we'd not heard of before. After we first announced the series in **DWM** 405, Paul Finch – a novelist and scriptwriter – got in touch via **DWM** to tell us about his father's script, which was commissioned and written for Season 22. You may remember Brian Finch's name from *The Tomorrow People* (he wrote *The Vanishing Earth*) and a host of other TV dramas. Paul sent me the script, I read it, and commissioned an adaptation right away." Released: January 2010

4 The Hollows of Time

Written by..............................CHRISTOPHER H BIDMEAD

The Story: The TARDIS arrives in the sleepy town of Hollowdean, where the Doctor meets an old friend. Meanwhile, there are sightings of mysterious sand creatures out on the dunes...

Producer's Notes: "An intriguing story from Bidmead (*Logopolis*/*Castrovalva*), which finds the Doctor once again up against the Tractators (*Frontios*). The story has a very unusual structure – but beyond that I'm not willing to give much away." Bidmead is interviewed on page 42. Released: February 2010

5 TBA

Producer's Notes: "The one story we can't quite announce yet, as we're in the process of negotiating the delivery date on the script." Released: March 2010

6 Point of Entry

Written by.............BARBARA CLEGG
.... and MARC PLATT

The Story: The TARDIS lands in England in 1589, where the travellers meet Kit Marlowe and the Doctor and Peri must foil an attempt by the Omnim to escape their ancient prison.

Producer's Notes: "Many will remember Barbara Clegg for 1983's *Enlightenment*, one of the very best stories from the Peter Davison era. *Point of Entry* is actually the only story from this series that is not taken from an original script in any form – instead Barbara sent us a detailed story breakdown, which was too good not to make. We've drafted in Marc Platt (*Ghost Light*) to complete it, as Marc's great imagination seemed a wonderful match for Barbara's." Released: April 2010

7 Paradise 5

Written by.........................PJ HAMMOND and ANDY LANE

The Story: The Doctor and Peri investigate mysterious disappearances on the holiday planet Paradise 5.

Producer's Notes: "PJ Hammond originally wrote *Paradise 5* for the *Trial of a Time Lord* version of Season 23: he got as far as a detailed storyline and the script of Part One. It was [BBC Wales script editor] Gary Russell who suggested I contact PJ, who then sent me his materials and I was struck by a great story that was waiting to be made – albeit one that would need a few changes, as we'd have to lose the *Trial of a Time Lord* framing sequences. PJ was too busy to complete the script, so I brought in one of my favourite writers Andy Lane to do the job, with PJ involved every step of the way. The result looks like being something very special indeed." Released: May 2010

8 The Space Whale

Written by.. PAT MILLS

The Story: The TARDIS is sucked into a factory spaceship, where Captain Greeg and his crew are luring the Ghaleen – the only creatures capable of living in the vacuum of space – to their doom.

Producer's Notes: "*The Space Whale* was a story with a long and complicated gestation – it was originally written for the Fourth Doctor, then the Fifth, and then the Sixth. It was during the recording of the Paul McGann story *The Scapegoat* that I invited Pat Mills to finally finish the script, and he admitted that the Sixth Doctor version was by far his favourite as early attempts had been complicated by having too many companions." Released: June 2010

"We can also, at this stage, reveal the scripts that we *won't* be making," continues Richardson. "Sadly we were unable to agree terms with Wally K Daly, and so *The Ultimate Evil* will not be joining our line-up of lost Season 23 stories. I know many fans had hoped that we would also make *Yellow Fever and How to Cure It*, the Robert Holmes story that featured the Autons, the Master and the Rani. All that exists is an outline for Part One, and we felt that – however good our intentions – the final production could never reflect Holmes' original plans."

And what of stories concerning other Doctors, such as Sylvester McCoy's lost Season 27? "Who knows?" says Richardson. "To be honest, if people support these productions by buying them, then hopefully there may be more. There's certainly no shortage of missing treasures from *Doctor Who*'s first 26 years..."

» K9 is let out of his kennel!

The long-awaited series featuring the Doctor's robot dog K9 appears to have finally entered production.

Written by K9's co-creator, Bob Baker, and made in Australia by UK-based Park Entertainment, 26 half-hour episodes of *K9* are planned. Using a combination of live action and CGI, Park Entertainment describes the forthcoming show as 'a children's sci-fi/adventure series combining comedy, action and suspense – *X Files* meets *Men in Black*.'

K9 will be accompanied in his new adventures by a reclusive scientist called Professor Gryffen and three teenagers – Starkey, Jorjie and Darius. More *K9* news in future issues...

The new-look K9 – 12 years in the making, but in his own TV series at last!

» Red Dwarf: Back to Earth

The boys from the Dwarf are back! **DWM** readers may be interested to know that three new episodes of *Red Dwarf*, the sci-fi comedy series which originally ran on BBC2 from 1988-99, have been made and will première on digital channel Dave over the Easter weekend of 10-13 April, at 9pm.

Boys from the Dwarf, back in the Red!

» Audio News

BBC Audio has confirmed that June's talking book will be the Third Doctor's final story, *Doctor Who and the Planet of the Spiders*, read by Elisabeth Sladen. BBC Audio commissioning editor Michael Stevens tells **DWM**, "Those familiar with the book will remember a sequence not seen on screen, featuring Jo Jones (*neé* Grant) and her husband Cliff in the Amazon rainforest. So listeners will be able to hear Elisabeth performing the dialogue of both Sarah and Jo – surely a first!"

» Moths abroad

Toby Hadoke is set to take his award-winning one-man show, *Moths Ate My Doctor Who Scarf*, on tour from May. Venues will include several in the UK, as well as Florida and New Zealand. Visit *www.mothsate.com* for details.

» Radiophonic Workshop live!

There's a rare opportunity to see some of the people responsible for *Doctor Who* music and sound effects in the 60s, 70s and 80s at The Roundhouse in London on Sunday 17 May. The Radiophonic Workshop Live will feature Peter Howell, Paddy Kingsland, Roger Limb, Dick Mills and Mark Ayres, getting together to explore Radiophonics past, present, and future. For more info and tickets visit *www.roundhouse.org.uk/whats-on/productions/bbc-radiophonic-workshop-2979*.

» New DWAs

Coming up in *Doctor Who Adventures*, the magazine for younger readers, is a bumper edition with a Doctor dress-up set in issue 110; free Dalek stationary in issue 111 and a Cyber tin in issue 112. The mag is available at newsagents price £2.10 (£2.75 for issue 110).

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

April

THURSDAY 2

Book *Companions and Allies* [non-fiction paperback] by Steve Tribe BBC Books £7.99

THURSDAY 9

Talking Book *Doctor Who and the Masque of Mandragora* [Fourth Doctor and Sarah Jane Smith. Read by Tim Pigott-Smith] BBC Books £17.61

MONDAY 13

DVD *Doctor Who: The Cybermen* [Tenth Doctor, Rose and Mickey] [Contains *Rise of the Cybermen/The Age of Steel, Army of Ghosts/Doomsday* plus exclusive extras] 2entertain £15.65

THURSDAY 16

Books *Prisoner of the Daleks* by Trevor Baxendale; *Judgement of the Judoon* by Colin Brake; *The Slitheen Excursion* by Simon Guerrier [Tenth Doctor] BBC Books £6.99 each

MONDAY 20

DVD *Image of the Fendahl* [Fourth Doctor and Leela] 2entertain £19.56

THURSDAY 30

DWM 408 Panini £3.99

Book *The Darksmith Legacy 5: The Vampire of Paris* by Stephen Cole [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

Audio Drama CD *The Magic Mousetrap* [Seventh Doctor, Ace and Hex] Big Finish £14.99

Audio Drama CD *Hothouse* [Eighth Doctor and Lucie] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: The Magician's Oath* by Scott Handcock [Mike Yates] Big Finish £8.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

May

THURSDAY 7

Talking Book *Doctor Who and the Dalek Invasion of Earth* [First Doctor, Ian, Barbara and Susan. Read by William Russell] BBC Books £17.61

TV Soundtrack *The Space Museum* [First Doctor, Ian, Barbara, Vicki. Maureen O'Brien narrates] BBC Audio £13.70

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

TATE'S GENIUS

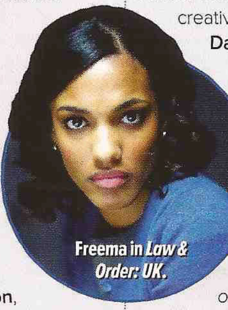
Catherine Tate judges *Genius* on BBC Two.

Catherine Tate appeared in a *Comic Relief Little Britain USA* sketch, narrated by **Tom Baker**, on 13 March. A week later, she was Dave Gorman's guest in the first episode of a new BBC Two comedy series, *Genius*. **Jonathan Pryce** (the Master in 1999's *The Curse of Fatal Death*), was Gorman's guest in the second episode.

DOC... UMENTED?

According to Oliver Ford Davies, who co-starred in **David Tennant**'s *Hamlet*, the cast are reuniting in June to film a version for posterity, likely to appear on TV and DVD. David's stage return was voted *Whatsonstage.com*'s Theatregoers' Choice theatre event of the year on 15 February. Accepting the award, his understudy Edward Bennett joked, "David's sorry he can't be here tonight, but I've kicked him in the back again. This is the last time I'll be his understudy, I hope." David appeared on his first *Radio Times* cover of the year for the *Comic Relief* edition (7–13 March), one of 21 different covers available.

LAST ORDERS



Freema in *Law & Order: UK.*

ITV1's *Law & Order: UK*, with **Freema Agyeman** as Crown Prosecutor Alesha Phillips, continues until May. Produced by **Richard Stokes** with **Chris Chibnall** as lead writer and executive producer, it has production design by **Malcolm Thornton**, and includes a **Catherine Tregenna** script and an appearance from **Dervla Kirwan**. Freema promoted the series giving many interviews to magazines and appearing on the Jonathan Ross show on Radio 2.

JOHN'S FAMILY

With *Tonight's the Night* now underway on Saturdays and a guest role as an American doctor in the 100th episode of *My Family*, **John Barrowman** has confirmed some summer Festival shows, recording a *Friday Night is Movie Night* for Radio 2 on 10 July at the Henley Festival and appearing at the Isle of Man (30 July) and Gloucester Hall, Jersey (29 August). Also in August is the Arundel Festival. He was a guest on BBC One's *The One Show* on 6 March. BBC America has been showing *The Making of Me* and *Any Dream Will Do*.

LONE PIPER

Tiger Aspect is developing a drama for ITV1 to star **Billie Piper** as a struggling single mother, who searches out her father, discovering him to be a multi-millionaire. Billie was a guest on *The Paul O'Grady Show* on 2 March.

CLOUDBUSTING CHRIS

Christopher Eccleston is being lined up to play journalist Richard Askwith in feature film *Feet In The Clouds* this summer about the journalist's participation in the Bob Graham Round, racing 72 miles up and down mountains for 24 hours. Chris features as Destro in the trailer for *G.I. Joe: Rise of Cobra* which arrives in cinemas on 7 August.

GARDNING LEAVE

It is confirmed **Julie Gardner** moves to Los Angeles in June to become an executive producer under exclusive contract to BBC Worldwide America. There she will have responsibility for scripted projects, working with US writers but also with input from UK creatives such as **Russell T Davies**, **Matthew Graham** and Ashley Pharaoh (the pair's US version of *Life on Mars* has not been recommissioned). Final outputs as Head of BBC Wales Drama include new seasons of *Robin Hood* and *Merlin* plus a fresh version of *The Day of the Triffids*. **Phil Collinson** is executive producer of BBC One's *All the Small Things* featuring **Sarah Lancashire**, **Annette Badland** and **Clive Rowe**.

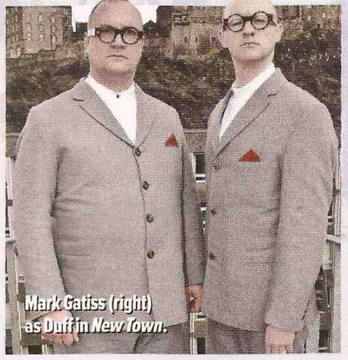
MORE HUMANITY

An eight-part second season of **Toby Whithouse**'s *Being Human* featuring **Russell Tovey** has been commissioned for BBC Three.

CLASSIC CAST

Sylvester McCoy's *Little Shop of Horrors* tour completes with dates from 13 April to 23 May in Nottingham, Manchester, Liverpool, Milton Keynes and Woking. The launch of **Peter Purves**' *Here's One I Wrote Earlier* autobiography at the Mayfair Kennel Club in February was attended by director **Richard Martin**. Purves continued his Crufts commentaries despite the BBC declining to continue coverage, instead being streamed through Crufts' website. 1970s TV series *Freewheelers* Season Six, featuring **Wendy Padbury** as Sue Craig, arrives on DVD on 20 April. *Elisabeth Sladen: The Autobiography* is due March 2010.

QUICKIES



Mark Gatiss (right) as Duff in *New Town*.

Moses Jones co-starring **Matt Smith** is now out on DVD. **Mark Gatiss** starred in BBC Four drama pilot *New Town* on 14 February. **Trevor Laird** plays Rennie in *England People Very Nice* in repertory until 30 April at London's Olivier Theatre. **James Hawes** will direct BBC Four's *Enid Blyton*. Radio 4 airs **Rona Munro**'s *The Man in the Garden* featuring **Penelope Wilton** for *Stanley Baxter's Playhouse* on 3 April.

OBITUARY

Sexton Blake star **Laurence Payne**, who played Johnny Ringo in *The Gunfighters*, Chairman Morix in *The Leisure Hive* and Professor Joinson Dastari and the Computer Voice in *The Two Doctors*, died on 23 February aged 89. **James Bree**, who was the Security Chief in *The War Games*, Nefred in *Full Circle* and the Keeper of the Matrix in *The Trial of a Time Lord*, died on 1 December aged 85. **Ali Bongo**, a Magic Advisor on *The Talons of Weng-Chiang*, died on 8 March aged 79. **Wendy Richard**, who played her *EastEnders* character Pauline Fowler in *Dimensions in Time*, died on 26 February aged 65. DWM

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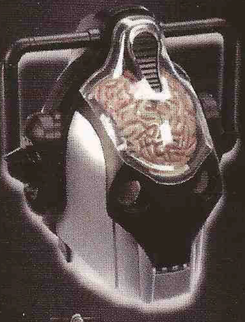

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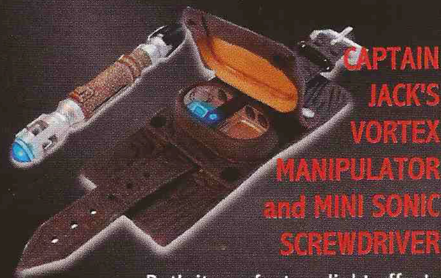

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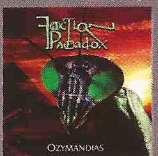

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David Darlington talks to DVD producer Richard Molesworth about the extras for *Image of the Fendahl*...

The Doctor is unaware of the golden wonder that lurks behind him...

DISC INFO

FEATURING The Fourth Doctor (Tom Baker) and Leela (Louise Jameson)
WRITTEN BY Chris Boucher
FIRST BROADCAST 29 October – 19 November 1977

THE STORY Modern time-scanning technology combines with the ancient evil of Fetch Wood to bring to life a terror that has lain hidden for twelve million years. The Doctor and Leela fight to destroy the Fendahl, a reanimated menace that threatens to devour all life in the Galaxy...

EXTRA FEATURES
- Audio Commentary featuring stars Tom Baker and Louise Jameson and guest stars Edward Arthur and Wanda Ventham
- *After Image* – the making of *Image of the Fendahl*
- Original BBC1 Trailer
- Deleted and Extended Scenes
- Photo Gallery
- Subtitle Production Notes
- *Radio Times* PDF listings
- Easter Egg
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» Image of the Fendahl

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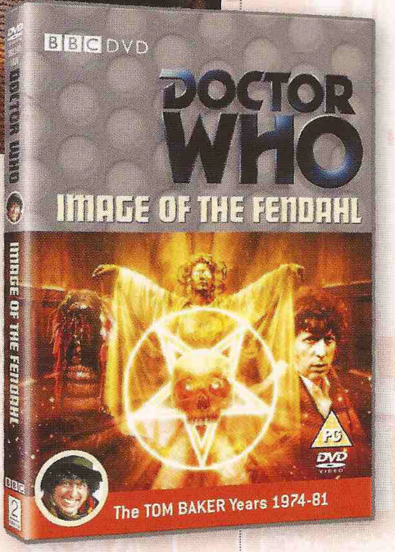

“The Fendahl is death. How do you kill death itself?” Forgive an ageing man his moment of nostalgic indulgence, but those words scared the bejesus out of me nearly three decades ago and still provide a pleasant thrill to this day. For this month – finally! – sees the outrageously overdue release of what *The DWM Review* recently described as the ‘creepy and confident *Image of the Fendahl*.’ Someone else who agrees is Richard Molesworth, who co-ordinated many aspects of this DVD release including putting together the main supporting ‘making of’ featurette, *After Image*.

“I jumped at the chance of handling *Fendahl*,” Molesworth enthuses. “I vividly remember the cliffhanger to Part One – as a nine-year-old in October 1977, it really unsettled me. Sadly, many of the people responsible for this story aren’t with us any more, including the producer, script editor and director. And the writer, Chris Boucher, didn’t want to be involved in this release, for personal reasons – although I suspect the fact he has very little fondness for this tale didn’t help matters.

“Thankfully, though, incoming script editor Anthony Read, and effects wizard Colin Mapson were around. As regards the cast, Louise Jameson [Leela] and Wanda Ventham [Thea Ransome] jumped at the chance of appearing on the audio commentary and in the accompanying feature – I would have loved to have been able to reunite the actors who played the four scientists, as their characters seemed so ‘alive’ – a mixture of good writing, great casting, and superb performances. But Scott Fredericks [Stael] had returned to his native Ireland and was extremely busy at the time, and Denis Lill [Fendleman] was filming for ITV’s *The Royal* in Yorkshire for months at a time, and just wasn’t available. And no-one knew where Edward Arthur [Colby] was! Not even the BBC’s commercial rights department, who’ve never failed to locate anyone in the past. It’s at this stage that you realise just how small the cast for this story was. Apart from the hiker that gets bumped off at the start, and good old Derek Martin – who these days is a regular in *EastEnders* – there’s only the Tyler family and Ted Moss... so that’s two actors that are also sadly no longer with us [Edward Evans and Daphne Heard], plus Geoffrey Hinsliff [who played Jack Tyler], who became the second person that BBC commercial rights couldn’t trace. Knowing that he appeared in *Coronation Street* for a time, I rang Granada and spoke to the *Corrie* production office, but they couldn’t help trace him either. Blimey, I thought, I’m going to have my work cut out here!

“So, picture the scene: it’s Monday morning of the week of the commentary, which is due to be recorded on the Thursday. The studio is booked, and Tom Baker, Louise and Wanda are all good to go. I’m following up as many leads as I can in the forlorn hope of finding Edward Arthur. I give Equity, the actor’s union, a call, explain who I’m looking for, and why, and the young lady at the other end of the phone takes my number, and says she’ll call me back. Five minutes later, my phone rings, and it’s only Edward bloomin’ Arthur, phoning from his house in Spain, where he now lives after retiring! ‘Oh golly, Mr Arthur... er... I don’t suppose you’d be able to get to London for Thursday by any chance would you...?’ Of course he could! And while he was over, I got to interview him for the *After Image* featurette as well. Top bloke!”

Lucky break, mate – the whole thing could easily have been a bit sparse otherwise, as Tom isn’t always in the mood to turn up either... “And I really wanted Tom on board for this one,” says Molesworth, “for the commentary at least. Some fans still believe that Tom Baker and Louise Jameson hate each other, but this is based on nothing more than their well-documented frosty relationship during the making of 1977’s *Horror of Fang Rock*, and the minor detail that they’ve yet to appear together on an audio commentary for one of their stories. But really, nothing could be further from the truth! Though I think it’s worth mentioning that I firmly believe that Tom Baker defies analysis. If someone, someday, manages to fathom out just what makes Tom Baker tick, and is able to offer an insight and understanding into why Tom Baker does... well, what he does... we might find that Tom just disappears in a puff of green smoke...” DWM

> **“Some fans believe that Tom and Louise hate each other – nothing could be further from the truth!”**

Original trailer.

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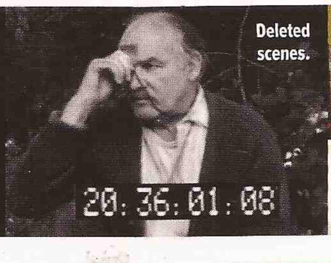

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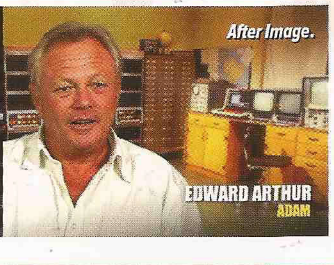

After Image.

AUDIO PREVIEW

The Seventh Doctor, Ace and Hex embark on an Alpine adventure! **David Darlington** finds out more...

Illustration **ROB DAVIS**

IN A NUTSHELL...

SWITZERLAND, 1926: THE DOCTOR FINDS HIMSELF HALFWAY UP AN Alpine mountainside, on his way to an exclusive sanatorium for the rich and famous, run by the Viennese alienist Ludovic 'Ludo' Comfort. In between bouts of electric shock therapy, Ludo's patients fill their time with endless rounds of Snap! and other diversions. But the Doctor soon suspects that someone's playing an altogether more sinister game. Someone with a score to settle...

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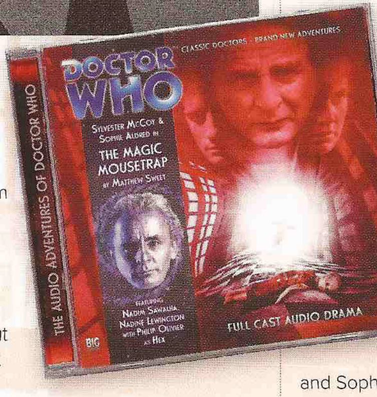
»The Magic Mousetrap

WRITTEN BY Matthew Sweet | **STARRING** Sylvester McCoy, Sophie Aldred, Philip Olivier, Nadim Sawalha, Nadine Lewington | **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** April 2009 | **AVAILABLE** www.bigfinish.com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BIG

Now that the audio adventures of *Doctor Who* are firmly established as coming at you in three-story 'seasons', the Seventh Doctor's first such run kicks off with a typically theatrical, larger-than-life story from the pen of historian, journalist and broadcaster Matthew Sweet. He's written quite a bit of *Doctor Who* fiction now, notably the audio adventure *Year of the Pig*. It must be quite a contrast to his day job?

"It always feels like a treat when I'm asked," Sweet confesses. "Fiction is lovely! You just make everything up! Having said that, the fiction I've written has usually sprung from research. *Year of the Pig* was the product of a weekend I spent in Ostend writing about a Belgian painter, while a short story about earwigs I wrote for Big Finish took its background from a trip I made to Albania in the 1990s. And I'm developing a drama for the BBC that I wouldn't be doing if I hadn't now spent four years working on a book about British cinema..."

"I was over the moon when I first read *The Magic Mousetrap*," enthuses director Ken Bentley, who's handled quite a few Seventh Doctor adventures of late. "It's so theatrical, and that's certainly a style – given my background in theatre – that I'm comfortable with. It's set in a sanatorium nestled on the side of a Swiss mountain, and getting the exterior scenes to sound right took a little work. We needed the exteriors to sound majestic, and we needed the characters' voices to carry across valleys and bounce back at them from the mountains beyond. But it's not just about the sound design at work, it's about the actors inhabiting that place, making you believe they're there, seeing it and breathing it."

The comedic and theatrical style was certainly also apparent in Sweet's preceding script. "I'm not sure I like the kind of science-fiction where every line is 'initiate this' and 'initiate that'," the writer muses. "I like to give the characters as much colour and individuality as possible, ensure that all the actors all get something interesting to do, and set them to work in the kind of plot that is only permissible within *Doctor Who*, which allows you to be as outlandish as you like. I suppose my stuff might be too fruity for some tastes, but I think *Doctor Who* is big enough to accommodate the odd talking pig or whistling Weimar cabaret act."

"One of my favourite things about this story is that it has a cable car!" reveals the director, rather out of left field. "I haven't been this excited since Holly Goodhead saved James Bond from certain death in *Moonraker*! Another standout moment has to be the Doctor snowboarding. Well, he *is* in the Alps..."

In the Alps and therefore rather isolated – as the writer points out, the sanatorium setting is "a place entirely cut off from the world. Once you enter, it's very difficult to escape. That's a situation that seemed to be crying out for the arrival of the TARDIS. Oh, and an early version of the story originally had Agatha Christie in it – until [2008 TV story] *The Unicorn and the Wasp* bagsied her, of course. *Doctor Who* already has three explanations for the destruction of Atlantis and two for the extinction of the dinosaurs – it probably doesn't need two explanations of why Agatha went AWOL!"

"I'm very excited about directing this season," director Bentley concludes. "They're all very different scripts and demanded a clean slate each time, a different approach to casting, the style of performance, right down to different demands on sound design and music. As directors go I'm also a bit of a chameleon and thrive on contrast, so working on three very different stories was a thoroughly enjoyable exercise – and over the course of the three stories we do develop a thread that's been concerning some fans for a while..."

Hmm. Sounds like some fun in store for our heroes Ace and Hex, perhaps? "This one features Philip and Sophie as you've never heard them before," promises Matthew Sweet. "I know that when Philip recorded his first scene, there were a few nervous giggles and dropped jaws..."

Sophie, Sylvester and Philip with the cast of *The Magic Mousetrap*.

> **"A standout moment has to be the Doctor snowboarding. Well, he *is* in the Alps..."**

BOOKS PREVIEW

David Darlington speaks to the writers of the latest novels...

» Judgement of the Judoon

by **Colin Brake**

BBC BOOKS
DOCTOR·WHO
Judgement of the Judoon
COLIN BRAKE

With an assassin loose on the streets of New Memphis, the Doctor is forced into an odd alliance, with teenage private-eye Nikki and a ruthless Judoon Commander...

Hi Colin. Must be a bit odd writing about the Judoon as your lead monster, as they're not really 'baddies', are they? Just rather vicious, officious policemen...
Yeah, I guess – but it was such a joy to be invited to write a *Doctor Who* book that I'd have been happy with *any* monster! The thing about the Judoon is that we really don't know too much about them, so there was definitely a challenge there. I think you hit it on the head when you point out that they're really policeman with poor people skills; like Gene Hunt with horns...

> **"Judoon are like Gene Hunt with horns..."**

How did you approach dealing with a companionless Doctor this time?
In two ways; firstly, I didn't really want to be dealing with hordes of Judoon running around for an entire book, so I focused on one lead Judoon and so he became a sort of one-off companion to the Doctor. And then I added a more regular kind of companion figure to bounce off the pair of them...

Can I see a hint of Douglas Adams in the book, too?
Well, I'm flattered if you're suggesting that there's a touch of Douglas Adams in the book; very flattered indeed! I am a huge fan of his work, and I definitely saw this as a book with a humour element. In that, I was taking a big hint from [2008 TV story] *Smith and Jones* – you've got great big rhino-headed policeman stomping around acting like Judge Dredd. How can that *not* be funny? There are other influences at work as well, the most obvious being the wonderful American TV series *Veronica Mars* and *Hill Street Blues*...

» The Slitheen Excursion

by **Simon Guerrier**

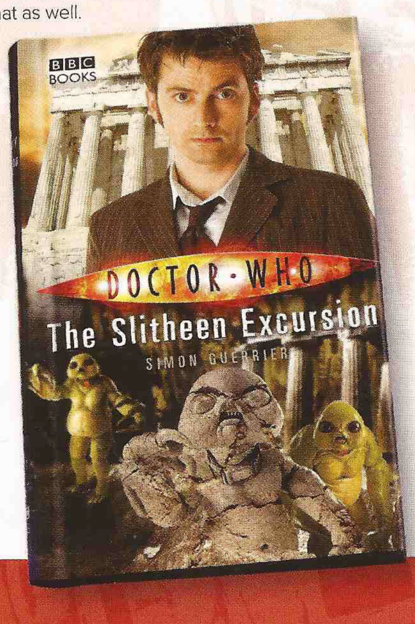
With the help of university student June, the Doctor soon meets the travel agents behind a deadly package holiday company – his old enemies the Slitheen!

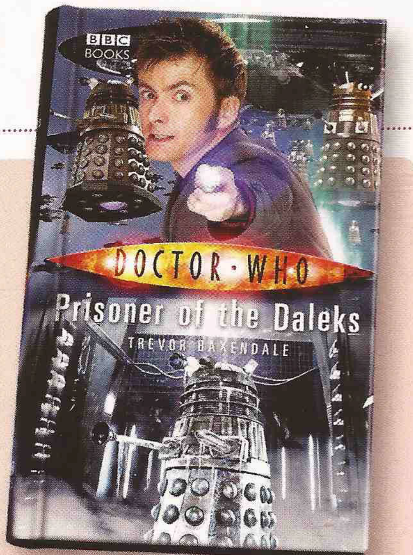
Hi Simon. How did this book come about, then?
Justin [Richards, range editor] asked me if I'd like to write a story about the Slitheen in Earth history. I came up with a couple of ideas of what you could do in a 'historical' story, and I thought I'd nick some of my wife's research – she's an academic in the field. The character of June in the book is named after my mother-in-law, who's my number one fan at the moment – she actually follows my career! But she's actually more like Debbie, my wife...

She's your 'pseudo-companion', then?
Justin told the writers of the latest books that we had to have stand-alone companions, so I came up with a girl travelling in her gap year, so I could actually have the Doctor meet her in Greece rather than in London, which is how the recent TV companions have been introduced.

***Aliens of London* was careful to make the point that the 'Slitheen' are a family rather than the race...**
Yes, and my Slitheen are part of that family. One of the other things I asked Russell [T Davies] about was the naming convention, as I wanted them to be related to the Slitheen we met in [2005 TV episode] *Aliens of London*. The Slitheen are still banned from their home planet, which is one of the reasons that they're now taking tour groups around ancient historic sites of Earth...

There's not as much humour in this novel as in your last *Doctor Who* book, *The Pirate Loop*, is there?
I wanted to write a different type of book. I decided to make it a bit about the 'historiography' – if you like – of how history is made. The period in which the book is set is before the Dark Age – which is called that because there's no documentation of history, so what we tend to know of that period comes from much later accounts of it. It's also around the time of the beginning of the 'Age of Heroes', which is when stories stopped being about Gods and Monsters and started being about heroic men... but I hope the book is still lively and funny and enjoyable, and has something to say behind that as well.



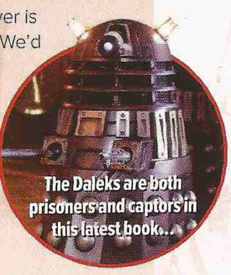


» Prisoner of the Daleks

by **Trevor Baxendale**

The Daleks are advancing, their empire constantly expanding into Earth's space. How will the Doctor survive when he becomes a prisoner of the Daleks?

Hi Trevor. What was your inspiration for your story?
My inspiration was, what would it be like for a Dalek to be a prisoner of human beings? History has demonstrated that, even with the best of intentions, human beings can lose sight of those essential qualities of mercy and compassion with frightening ease. So how would humans treat a captured Dalek? Well, the answer is worryingly obvious: rather badly. We'd seen a glimpse of that in [2005 TV story] *Dalek*, but that was an impersonal cruelty; Van Statten and his people didn't know what a Dalek was. But here, a Dalek is captured by its enemies at a time of war... what would be the Doctor's position on that? Could he ever feel *sympathy* for a Dalek? It was a great opportunity to take the Doctor right out of his comfort zone and have him wrestle with some real, conflicting emotions. I was determined to make the Daleks the most evil, nasty creatures possible – not just lacking in any scruples or mercy, but vindictively wicked. I don't think a Dalek can properly *enjoy* anything, but I'm convinced they get real satisfaction from terrorising human beings...



The Daleks are both prisoners and captors in this latest book...

You're dealing with a companionless Doctor this time...
I was given absolutely no steer on that – a completely blank canvas. And so I deliberately avoided the pseudo-companion character, and tried to surround the Doctor with people who were genuinely unsympathetic to him, if not downright hostile. I wanted to have the Doctor, alone and friendless, to be faced with problems right from the outset. But readers are familiar enough with the Doctor now to feel comfortable with him travelling 'alone'. In fact, the reader becomes a silent and invisible companion...

The book contains some grim, intense material...
I didn't want to pull any punches when it came to the Daleks. They had to be extraordinarily nasty – real *monsters*. The Doctor is still the Doctor – optimistic, funny, brave, friendly, resourceful... but all of these traits are stretched to breaking point. When the Daleks are involved, the stakes have to be high... DWM

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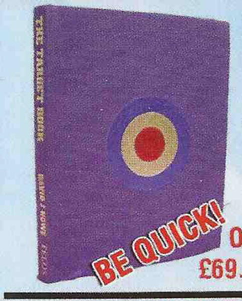

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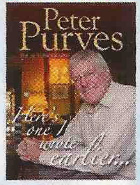

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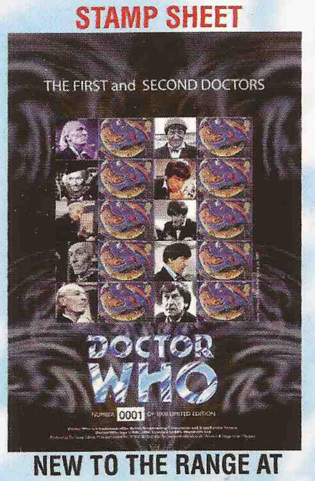

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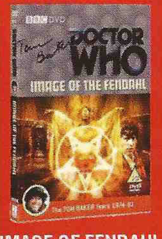

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DOCTOR WHO
WHO NOSE!

Letter of the Month...

Neil Harris makes some fascinating points in his *YANA* column in **DWM** 406, *Is This Death...?*, but he makes them about the wrong story! The point of *The Caves of Androzani* is that the Doctor is stripped of the two things he normally can count on: good guys to side with, and a clever solution to the threat he encounters. Instead, he is forced to rely solely on heroism and determination, and though there is only one life worth saving (Peri's), he succeeds magnificently.

The problem with the stories that followed was poor scripting – no more, no less. The show would have recovered had the writers shown more faith in the Sixth Doctor, but instead they gave us *The Trial of a Time Lord*. In Part Eight, the Doctor goes mad, betrays Peri and then is kidnapped before he can save her from a horrible, undignified end. That is the one and only story where he truly and utterly fails (the attempt to rewrite what happened six episodes later succeeded only in annoying those who like dark endings). This was surely the death of everything *Doctor Who* stood for – from good guys winning to telling a decent story.

Androzani, by contrast, inspires me now as it did then, to keep fighting for even the smallest victory against even the greatest odds.

RICHARD MILNE EDINBURGH

Richard's letter wins him three new *Doctor Who* novels from BBC Books – *Prisoner of the Daleks*, *The Slitheen Excursion* and *Judgement of the Judoon* – out now, price £6.99 each.

The Doctor (Peter Davison) saves Peri (Nicola Bryant) in 1984's *The Caves of Androzani*.

"The Fifth Doctor gave his all to save the life of his companion..."

Hello chums! Loads to get through this month – beginning with a matter of life and death...

WHO'S A WINNER!

I feel I must take issue with Neil Harris' *You are Not Alone* [**DWM** 406]. Neil Harris' assertion is entirely unfounded – namely that the Doctor 'loses' in *The Caves of Androzani*.

The Doctor may not have made the global situation any better, but he succeeds in all he sets out to do. While he doesn't always make things better, the Doctor is still a force for good and acts out of the best of intentions. Except, obviously, when he strokes Peri's legs in *Androzani*. Neil Harris I think has a point there and the whole sorry affair could well be karma coming back to bite the Doctor on the something or other...

DAVE HOVER BIRMINGHAM

Hasn't the Doctor *always* lost and won? What about *Genesis of the Daleks*? What about *Warriors of the Deep*? There have always been times when the solution is out of the Doctor's hands – see *The Seeds of Doom* or *Doctor Who and the Silurians*. Sure, in *Logopolis* the Fourth Doctor dies saving the universe, but not before a good third of it is obliterated (resulting in a body count far higher than that in *The Caves of Androzani*).

CHRISTOPHER COLLEY EMAIL

What *The Caves of Androzani* gave us was a story of true heroism and the best summation of the Fifth Doctor you could possibly ask for. Gentle heroics rather than the histrionics of previous – and, I'll concede, later – incarnations. All the Doctor needed to do was to save the life of his companion. This is interesting in itself; remember, he hadn't been travelling with Peri for long and yet he gave his all to save her life. For this Doctor to lay down his life for a girl he hardly knew – that is *true* heroism.

PHILIP JACOB ESSEX

Just read Neil Harris' *You Are Not Alone* in **DWM** 406. I think Neil has a point about the Fifth Doctor's lust-induced demise. Poor old sod didn't learn his lesson either: his Ninth incarnation succumbed to temptation and snogged Rose, and then moments later was undone by a burst of vortex energy. Lord only knows what would have happened if the Fourth Doctor and Romana had been intimate.

KEITH HOWLAND PENNSYLVANIA

You Are Not Alone by the superb Neil Harris is my favourite regular feature each month. Such fun, clever and witty writing which never seems to fail in making my smile, laugh out loud and think all at the same time.
I particularly enjoyed **DWM** 405's letter to new Doctor Matt Smith, which rang true in many different places. Very amusing, keep up the good work Neil!

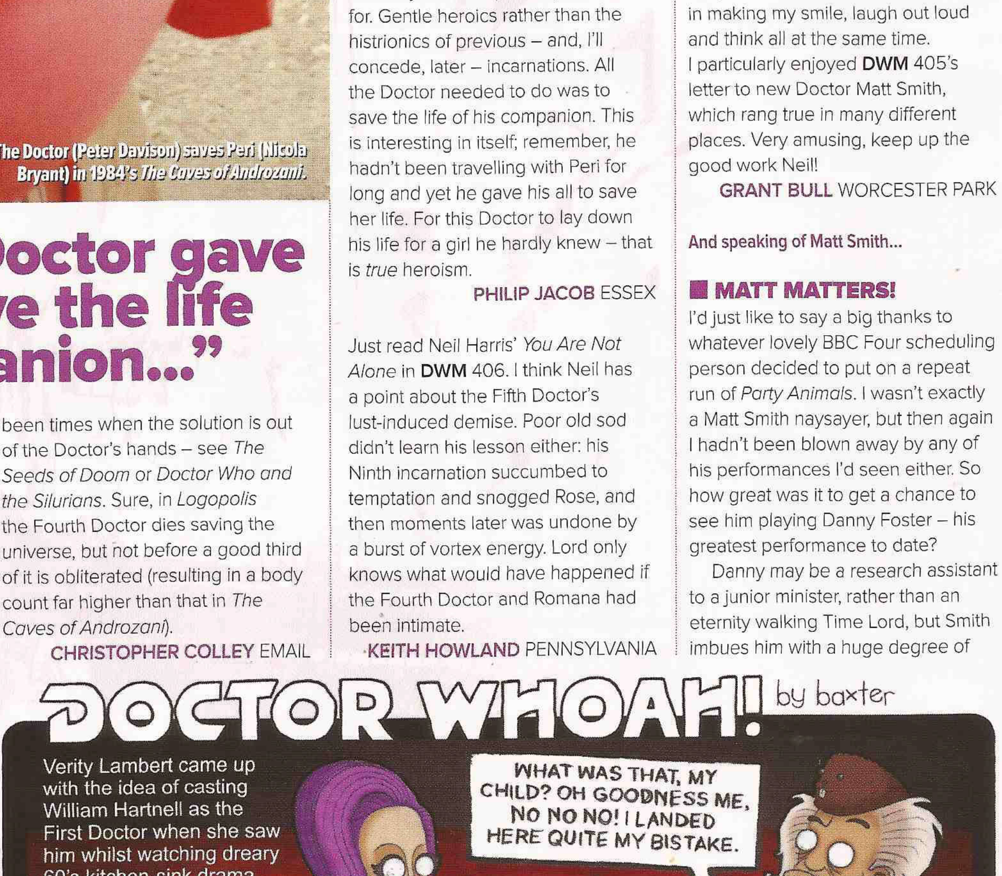
GRANT BULL WORCESTER PARK

And speaking of Matt Smith...

MATT MATTERS!

I'd just like to say a big thanks to whatever lovely BBC Four scheduling person decided to put on a repeat run of *Party Animals*. I wasn't exactly a Matt Smith naysayer, but then again I hadn't been blown away by any of his performances I'd seen either. So how great was it to get a chance to see him playing Danny Foster – his greatest performance to date?

Danny may be a research assistant to a junior minister, rather than an eternity walking Time Lord, but Smith imbues him with a huge degree of


DOCTOR WHOAH! by baxter
Verity Lambert came up with the idea of casting William Hartnell as the First Doctor when she saw him whilst watching dreary 60's kitchen-sink drama 'This Sporting Life'
WHAT WAS THAT, MY CHILD? OH GOODNESS ME, NO NO NO! I LANDED HERE QUITE MY BISTAKE.
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that elusive 'Doctorness'. The scenes of Danny building up a steam of *intellectually* (rather than emotionally) charged outrage are just perfect – Smith is ideal as a man of huge intelligence who sees things at a slight angle to everybody else.

PETER NOLAN FACEBOOK

When Matt Smith announces his plan to retire from *Doctor Who*, the first thing I'll be doing is checking out the latest project Shaun Parkes has been working on. After all, when Eccleston's announcement came, Parkes had just finished *Casanova* with David Tennant, and now that Mr Tennant's announcement has come, we suddenly find Mr Parkes on screen with Matt Smith in *Moses Jones*. Surely, it's got to be more than mere coincidence!

J R SOUTHALL FACEBOOK

Matt Smith with 'Doctor-maker' Shaun Parkes in *Moses Jones*.

I would like to say how much I am looking forward to the Moffat and Smith era, starting in 2010! Also, Mr Moffat, if you are reading this, have you ever wondered about continuing from the Seventh Doctor story *Battlefield*? He said that a future incarnation of himself knew Arthur, and became Merlin in legend. I know it would be tricky, what with so many viewers having never seen *Battlefield*, but surely you could work around that...?

FERGUS MacDONALD (12) EMAIL

I am concerned that many of my fellow fans seem to be getting themselves into an absolute panic about the oncoming storm that is the Eleventh Doctor. The discussion around how many lives the Doctor has left really creates a whirlwind.

May I then suggest something? In the *The Five Doctors*, the Time Lords offer the Master a whole new life cycle. Nice. A millennia or so later they find themselves in a mighty Time War. They go so far as to even resurrect the villain. Desperate times. But what if...? Surely they would recognise the Doctor as one of their greatest defenders and, as such, an absolute necessity. An individual they just simply could not lose. Fearing that the War could claim several of his lives (it may actually have claimed the Eighth Doctor, after all) and robbing them of their champion, what if they actually gave him a further life cycle even without his knowledge? He can go and on and on. It may even be a surprise to the Doctor himself come the end of the Thirteenth incarnation. No 'Crystal of Zog' needed here, Russell – the series has already given us the answer. So? What do you think? Can we rest easy now and forget the 13 lives rule once and for all?

JUSTIN THOMAS MANCHESTER

Time will tell, Justin! Meanwhile, the Tenth Doctor's adventures continue in the latest comic strip *Mortal Beloved*...

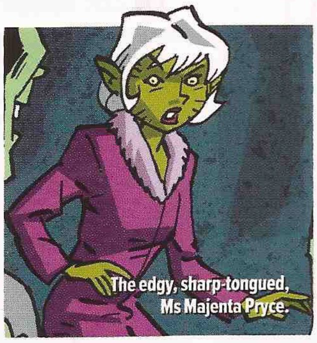
BELOVED STRIP?

Loving the new comic strip, *Mortal Beloved*! Majenta sure does polish up well! Love the robot! The story is like a cross between *The Long Game* and *Voyage of the Damned*, especially with those people wired into the mainframe, as it were. I'm loving it so far, can't wait for the next instalment!

KATIE GRIBBLE FACEBOOK

I am shocked! Majenta Pryce is actually the most rounded companion since... well, Donna Noble. But her edgy, sharp-tongued character makes a new, almost bitter contrast between her and the Tenth Doctor. She is revolutionising the meaning of the female companion and her dark past is something intriguing and compelling. And just a thought... as no one knows who Matt Smith's new companion is yet, maybe it is an alien... after all... Moffat's era promises us something different. Come on... you know you want it to happen...

JASON BOWERN FACEBOOK


The edgy, sharp-tongued, Ms Majenta Pryce.

More from Majenta on page 29. Andrew Pixley's article on the unmade 1960s Dalek series also got you writing...

ADDRESS THE NATION!

I was utterly fascinated by the article about Terry Nation and his plans and ideas for a Dalek invasion of American TV (**DWM** 406). I had heard of it before, but had no idea how close he had come to realising his dreams and ambitions. Perhaps we should be grateful it didn't happen, otherwise we might not have had the great Dalek episodes of recent years. But it was a solid good read and led me to wonder 'what if...?'

MICHAEL COOMBS FACEBOOK

The article on Terry Nation's attempt to take the Daleks to the USA was superb. After years of knowing that this was attempted, it really is enlightening to finally understand just how far they got with the project. Must have taken a while to research, as every detail seems to have been uncovered. Fantastic!

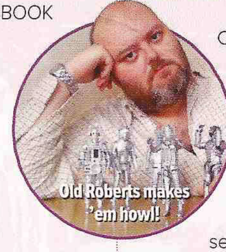
JUSTIN J THOMAS MANCHESTER

Last issue's chat to 'Old' Gareth Roberts went down well, too...

OLD ROBERTS!

Loved **DWM** 406. Old Gareth Roberts made me howl with laughter in his interview. The Miss Piggy bit was priceless. *"A crummy Special!?"*

GEORGE WILSON WEST MIDLANDS


Old Roberts makes 'em howl!

Clay and Gareth prowling the rocky terrain of dead planet Skaro... is this the first in a series? If so, I would like to see Tom Spilsbury and Peri Godbold striding along Brighton Beach off-season. Tom can wear the Lalla outfit, if he likes...

DAVID MacGOWAN MANCHESTER

Gareth Roberts and Clayton Hickman missed a trick. It's no surprise that while at Winspit Quarry, they pretended to be Tom and Lalla. But they could have, in the same spot, recreated a scene with Jamie and Polly from *The Underwater Menace*. And both could have worn skirts.

ANDY CHISHOLM EMAIL

And with that thought etched on our brains, let's finish with the headlines...

HEADLINE NEWS?

In response to your request in **DWM** 406 for a punning title for your next issue, may I suggest the following: *All Aboard!, Souza That Girl?, Back In Bus-iness, Who Will Dubai?, Day-Trip Believer, On The Buses, Operation Desert Storm, Dubai or not Dubai?, International Express, Sandy McDonald!, 200 Not Out!, Dune Need A Lift?* and *Coming Out: Michelle*. Give in yet?

MALCOLM STEWART EMAIL

Busman's Holiday, Dubai Decker, All Abroad!, Desert Island Doc, Route Number Ten, On the Buses, Transports of Delight, Bus-ty Babe...

I'd go on, but they only get worse...

DAN TESSIER EMAIL

Saved by lack of space! Until next time...

ON THIS MONTH

5 YEARS AGO

Peter Ware fishes out his copy of **DWM 342**, from April 2004...

DOCTOR WHO
MAGAZINE
MARCO POLO
STATIC SHOCK
CHRISTOPHER
ECCLESTON
IS THE DOCTOR!

» Doctor New!

It was the news that fans had waited for over eight years – finally, officially, the BBC named the actor who was to become the Ninth Doctor Who! A full-page Stop Press in *Gallifrey Guardian* confirmed the news: 'Christopher Eccleston is the Doctor!' Speaking exclusively to **DWM**, Chris said, "I'm very excited, it's one of the proudest moments of my career. I'm a fan of the series and Russell's writing. The character is unlike anything I've ever done. I'm fascinated by his origins, and I want to honour his beginnings and bring something new." Meanwhile, Russell T Davies '... laughed off recent press suggestions that actresses such as Billie Piper and Audrey Tautou has been cast...' Yeah, Billie Piper?! *The pop singer*?! As if...

STOP PRESS: THE BBC UNVEILS THE NINTH DOCTOR AT LONG LAST!
THE SECOND COMING
CHRISTOPHER ECCLESTON IS THE DOCTOR!

» 'Sexy and feisty!'

More information on the return of *Doctor Who* was gleaned from new producer Phil Collinson, speaking in his first **DWM** interview. "We've got to decide where to film so we've been driving round looking for somewhere big enough to house our sets," revealed Phil. "There's still a lot to be discussed but I can safely tell you that we'll make 13 x 45-minute episodes. The Doctor will have a companion called Rose Tyler – and she'll be sexy and feisty and marvellous."

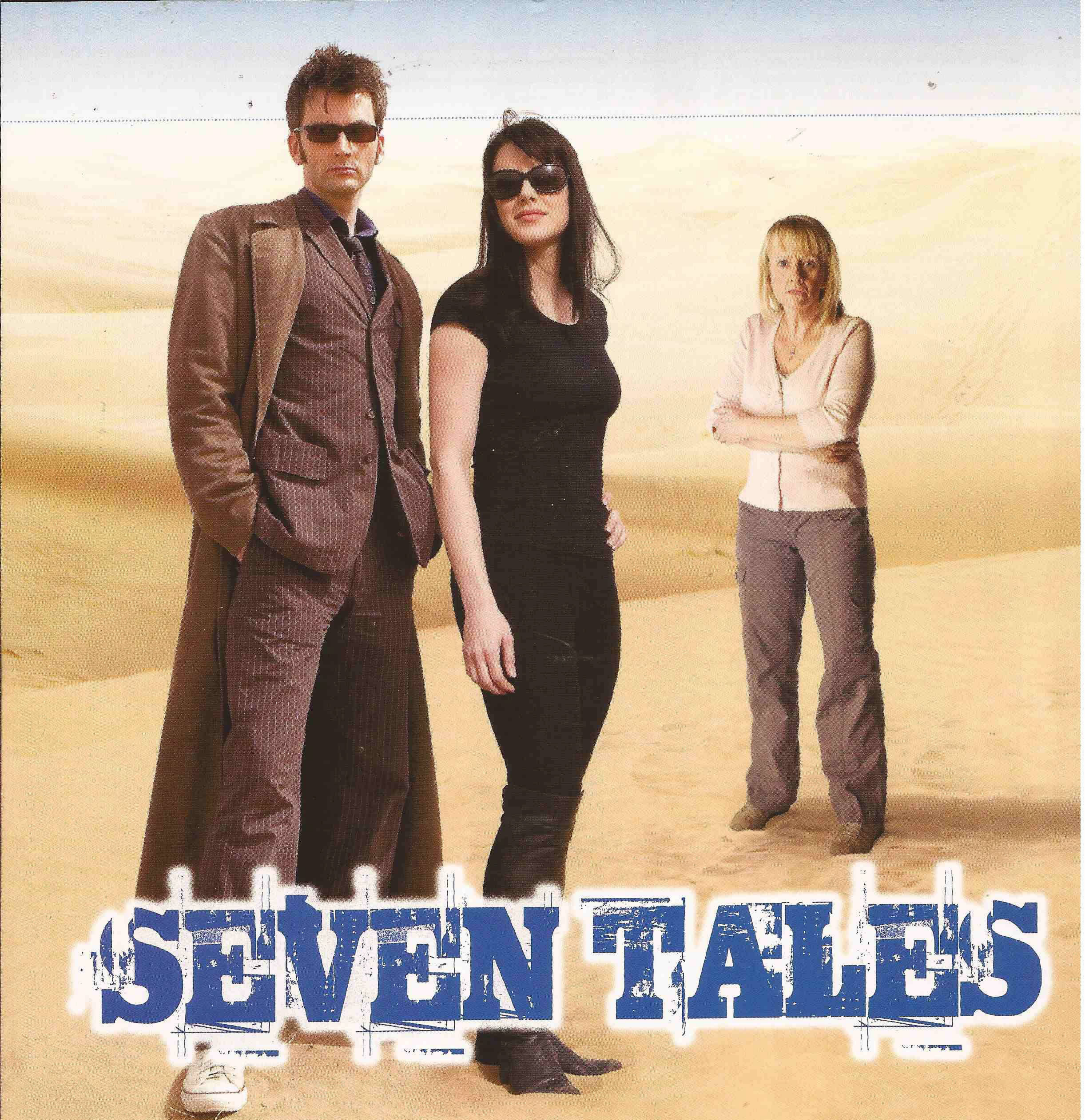
» Who's a snoozer?

The running time of the new episodes alarmed some readers. Writing to **DWM**'s letters page, *DWMail*, Jonithan Patrick Russell warned, 'The 45-minute format simply *does not work* for *Doctor Who*. *Doctor Who* works best in 25-minute segments – always has, always will. It's a fact... And considering the modern viewer's attention span these days, you're setting *Doctor Who* up to be this generation's snoozer. And that means that – click! – they will simply turn off after about 20 minutes or so.'

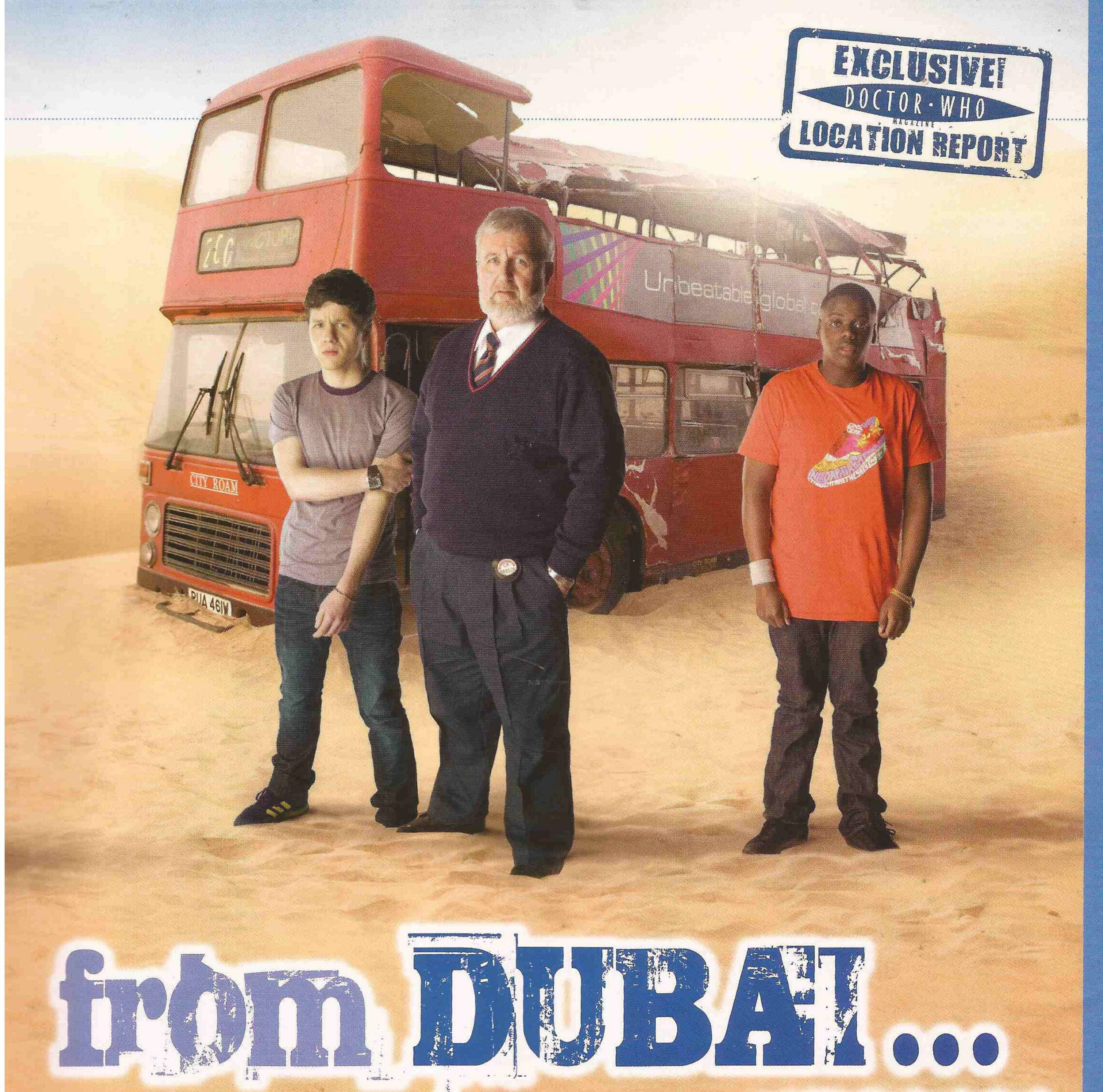
» Numbers or titles?

RUSSELL T DAVIES
PRODUCTION NOTES #2

But never mind the 45-minute format – even *more* radical changes were being considered, as executive producer Russell T Davies explained in his second *Production Notes*. 'Episode titles. Should we have them or not? Does *Revenge of the Moxx of Balhoon* still work?' As fans collectively held their breath, Russell continued... 'The working title for Episode 1 is *Rose*. The working title for Episode 2 is *The End of the World*. And I'd love to tell you the working title for Episode 3, but it would give away a nice detail, so tough...' Well, we can now tell you that the working title for the story that became *The Unquiet Dead* was *The Name's Dickens... Charles Dickens*. Ooh!



EXCLUSIVE!
DOCTOR·WHO MAGAZINE
LOCATION REPORT



SEVEN TALES from DUBAI…

…as told to **Benjamin Cook.**

THE DOCTOR'S TALE

DAVID TENNANT

"A desert in Dubai! This is the biggest, most stunning location that we've ever had. This is no quarry; it's a proper alien planet. In fact, this may be the best alien planet that *Doctor Who* has ever put on screen, in 46 years. I don't want to start an argument about that, but it's certainly up there, isn't it?

"Coming back this year, for these Specials, felt a bit like returning to the day job after a summer holiday doing something else. I was worried that it might take a while to get back into it, because this is the longest break that I've had between bouts. Is it eight, nine months [since filming *The Next Doctor*, in April 2008]? Yes, it is. I went off and did this play [the Royal Shakespeare Company's *Hamlet*], which I knew was going to be tough – and proved to be – but also was challenging and exciting, something I'm proud to have done. But the level of scrutiny that it got was surprising, and I'm sure that's because of *Doctor Who*. It's been a constant reminder that I'm part of it and that I'm coming back to it. It's never felt like I'm that far away from it.

"At the readthrough for *Planet of the Dead*, I found it quite tricky to get into the mindset again. I actually felt that I couldn't remember the Doctor's voice. But getting on set, putting on the costume and being surrounded by everyone, is like slipping back into something very familiar. It's like coming home… he says, basking in the sun in Dubai! A welcome return, really. Most of the crew is back. Yeah, it's the same team. But obviously none of the other actors are back… well, yet.

"I don't think the break has altered my feelings towards leaving after these Specials. In a way, it was sort of the beginning of the end. I got out of the routine of being here, which is, of course, what's got to happen in a few weeks' time. Then this will be gone for me. It's good to remember that there's a world outside the structure of a nine-month shooting schedule, and I still think I've made the right decision. The break didn't make me regret it, but it did remind me how much I'll miss *Doctor Who* and how much fun it is here. It's made me more appreciative that this is my last stint and I've really got to enjoy every minute of it. This show is fun, and it always has been, and I will miss that – but it's nice to leave while I still feel that way, or I'll still be here when I'm 80."

THE BUS DRIVER'S TALE

KEITH PARRY

"For me, this role is a major step. A lot of the other actors are more familiar with working in companies as large as this, but I've never had that opportunity before – so boy, am I grateful! I've been watching *Doctor Who* from day one – not avidly, I won't pretend that – but it wasn't until I got to the readthrough, in Cardiff, that I realised just how big a brand this is. Everyone was there, BBC this, BBC that. I went back to my agency – I'm with a cooperative, and nothing like this has ever happened to anybody there – and they were all asking, 'So what's it like?!' I said, 'You won't believe this, but there were 70, 80 people *at the readthrough*!'

"I didn't have to learn to drive a bus for this role, because I had a licence already. In point of fact, I'm licensed to drive an intercontinental coach. I'm more highly qualified than a real London Transport bus driver! To support my acting career, I've been driving minibuses for Sky TV for years. Last year, the powers-that-be at Sky decided to insist that all their drivers were properly licensed, so we had to go on a special course. Lo and behold, within a year, *Doctor Who* needed an actor with a PVC licence to play a bus driver, Well, hello, I'm your man! Mind you, this double-decker bus is older than I'd anticipated.

"The weather back in the UK was bad – not like out here in Dubai. Driving the bus through Bute Tunnel [in Cardiff], I was told to maintain a speed of 35 miles per hour, even slower – 20, 25 – when the camera car was alongside us, but the gearing isn't suited to driving at the same speed constantly. I was forever breaking or accelerating. But I enjoyed every minute of it. The whole shoot has been the most wonderful experience. This crew is the dog's bollocks, and just the opportunity to work with David Tennant, even a few brief lines, was really very special to me. Definitely one for the showreel. The United Arab Emirates is a part of the world I've never been to before. I'm 60 years of age, but I'm not the most travelled person, to my shame. I've never travelled this far.

"You can't help but be inspired by the desert. I've got an amateurish interest in astronomy, and I'd read somewhere that there are more solid objects in the universe than grains of sand on Earth. Now, I can see probably more than half a mile all around in this desert, and there was a moment when I was sitting in the cab of the bus – I regard that as my little nest, I'm like a homing pigeon – looking out at the view, thinking, blimey, there must be an awful lot of solid objects out there in space! It's humbling. That's what the desert did for me." ▶

SEVEN TALES FROM DUBAI

THE MONSTER'S TALE

PAUL KASEY

"I wasn't needed in Dubai until the final day's filming. My character – a brand new monster, Sorvin – only has a few scenes in the desert, so me and [monster-maker] Neill Gorton flew out two or three days after everyone else. I got to Heathrow a bit early that day. After I'd checked in, I was told to keep my bags with me and go to this desk. I thought, this has never happened to me before! The woman at the desk dropped the bombshell: 'Unfortunately,' she said, 'your flight is full. We can check you in, but we can't let you know if you're going to get on the plane until the gate closes at five-to-eight.' The flight was at twenty-to-nine in the evening.

"I found Neill, and the same thing had happened to him. Apparently, BA often overbooks flights [to compensate for no-shows], but everyone had turned up for this one, plus 15 extra people. You think to yourself, everything will be fine. But when we went back to the gate at five-to-eight, this woman's face said it all. 'We're really, really sorry,' she said, 'but you're not going to get on the flight. We'll sort you out accommodation, give you vouchers for food, and you'll have to fly out tomorrow.' The first flight the next day was at twelve o'clock. We were supposed to be on set in Dubai by then! The whole production team, cast and crew, was out there waiting for us.

"Luckily, I was with Neill. He was brilliant. He said to the woman, 'Look, here's why we're going out to Dubai...' He explained why it was of the utmost importance that we get out here. The woman said, 'Right, I'll see what I can do.' But all this was happening after the gate had closed, so we could tell that she probably wouldn't be able to do anything.

"After ten minutes, she came over and said, 'We've got you on the flight.' We couldn't believe it. She'd had to take a family of four off to make room! 'Luckily,' she said, 'I really, really like *Doctor Who*.' She was a fan! It worked in our favour. We had to peg it as fast as we could through Heathrow, because the guy who checked us in said, 'If I were you, I'd run. The plane can still leave without you.' But we caught our flight, and got out to Dubai in time. It's phenomenal to be here, playing this creature that's lurking amongst the sand dunes..."

Paul Kasey in full costume as a Tritovore!

The Doctor finds something interesting about the sand...

> "THAT **LONDON BUS**, **DAMAGED** AND **SMOKING**, JUST LOOKS **INCREDIBLE**, IN GORGEOUS **HI-DEF**!"

THE DIRECTOR'S TALE

JAMES STRONG

"It was always a bonkers idea to take a double-decker London bus halfway across the world. The only other way would have been to shoot our bus stuff against green screen, then CGI in an entire desert landscape, which would have cost a lot of money. Besides, there wasn't the time. I'm not even sure the end result would have looked that good. We wanted a real feel – so we looked at Morocco, Tunisia and various other options, but Dubai seemed more geared up to the filming industry. In Morocco or Tunisia, you'd have to travel six or seven hours to get to the level of desert we need. In Dubai, it's 20 minutes from the hotel.

"We'd put in calls to the RAF and the MOD to see if we could borrow a helicopter and airspace, to fly in our bus – I'd love to have seen that! – but apparently it's too heavy. In the end, our elaborate plans boiled down to the bus being driven from Cardiff to a shipping container, boarding a boat and travelling by sea to Dubai. It left Cardiff in December; we were filming in February. Over Christmas, I got a text saying that our little red bus was on the high seas. When it docked, I got another text saying that it'd landed safely, it was on the dockside, all was fine. This madcap plan went absolutely by the numbers.

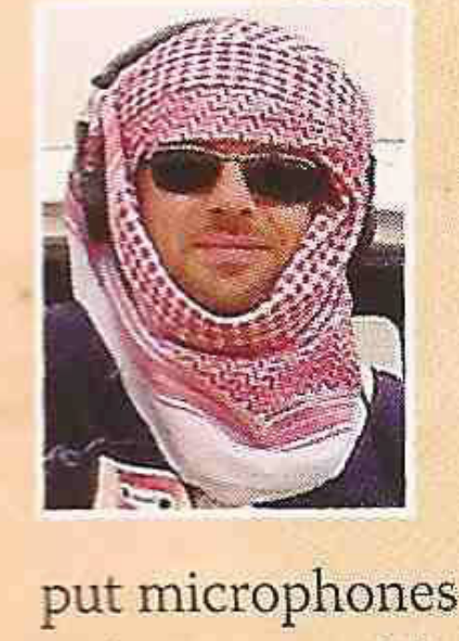
"But then one morning in the first week of January, I was leaving my flat when [executive producer] Julie Gardner phoned. She said, 'Um... there's been a little accident with the bus.' She was sort of laughing through the fear in her voice. I said, 'Riiiight...' She said, 'It's a disaster. The bus is f****d.' When I got into the office, I was handed a photograph – and my initial reaction was absolute horror. You may have read about this in the papers already, but a crane had dropped a massive cargo container on top of our beautiful bus and completely smashed it up.

"We called an emergency meeting. Russell [T Davies, showrunner] came in. It was like in disaster movies when the Cabinet gathers – the president, his chief of staff – and we discussed our options. We had bought an identical London bus to film on in Cardiff, so could we send that out to Dubai? We could have got it out in time if it'd left Cardiff, literally, the next day – but we'd have had to find a third bus, an exact replica, to film on in Cardiff a week later. It had taken us a month to find the one we had. It was even mooted that we'd have to forget Dubai altogether and opt for a beach in the UK. That would have looked terrible.

"But Russell's response was, 'Okay, let's embrace it. Let's say that the bus was damaged on its way to the alien planet.' Hang on, that's brilliant – and so obvious, after Russell had thought of it! He wove it into the narrative. We're not trying to hide the damage at all. In fact, we show it off, enhancing it with special effects, smoke and sparks. It works rather marvellously. That London bus, damaged and smoking, in the middle of the desert – yeah, it looks incredible, especially in gorgeous hi-def."

THE SOUND RECORDIST'S TALE

JULIAN HOWARTH



"The sound team on *Doctor Who* is relatively small. There's me – I sit behind the cameras, with the director – and my two boom operators, Bryn Thomas and Jeff Welch, who are there on the front line, working out where we can put microphones and booms and all sorts. Together we're responsible for sound-gathering during filming. My main aim, really, is to make sure that we get down good, clean dialogue. The majority of our work is on the hoof; problem-solving on the spot. It gets the blood pumping.

"Dubai has proven to be one of our most challenging shoots. It's always preferable, in extreme situations, to hire somebody else's recording equipment, but I've had to bring my own out to Dubai – there's nothing to hire over here, really – which makes it twice as nerve-racking. On our first day, we were caught in a sandstorm. You just want to go to a private room and weep! When we get home, we'll have to spend a day taking our recording equipment apart and using an air-blaster gun to blast all the sand out of every single component.

"Nature's wind is a little quieter than petrol-driven wind or smoke machines, but it still causes problems. Everything recorded on a radio mic is useless, because you've got wind blowing against cloth. Nightmare! But we're limited in what Bryn and Jeff can get with booms, because we have to keep off the sand around the bus so that we don't end up with footprints all over. That would look awful on screen, so there are tickertape barriers everywhere – and we've got them rattling in the wind. It's a noisy environment. It can be quite demotivational when you know that the stuff you're getting won't be used. All you can do is provide a guide so that you can re-record the sound later. The motivation for that? A pack of 24 beers waiting back at the hotel!

The *Doctor Who* team hard at work in the desert. Lots of sweeping needed, you'll notice.

"As it happens, a few years ago, I was filming in Los Angeles, for a travel show, and the fixer was working on a film out there at the same time. That was *Fear and Loathing in Las Vegas*, and he took us on to the set, in the desert. I saw [director] Terry Gilliam in the distance: he was in full Arab outfit – the headscarf, the lot – at which point I thought, spot on! You've got to dress like whoever lives in the desert, because they know what's best to wear to cope with sand blowing in your eyes and up your nose and in your mouth.

"As soon as we arrived in Dubai, I knew that I wanted to be like Terry – so I bought a headscarf from a little shop on the edge of the desert. I bartered for it, obviously. I've asked for a discount on everything out here, even my lunch! When we were hit by a sandstorm, there was a huge sense of smugness, because I'd had to put up with people taking the mick and laughing at my headscarf. 'Who's the sensible one now, eh?' Later that day, someone nipped back to the shop and bought 50-odd headscarves for the entire crew, and I was vindicated."

THE EDITOR'S TALE

MIKE JONES

"The editor is assistant to the director, really, putting the episode together. After each day's filming, I get sent the footage – and I've got to make sense of it. For each set-up, there will be a number of takes. There might be something really good in one – an energy, a nuance – but the actor lost their lines halfway through, so I might meld the start of take one with the end of take six and so on. It's rare that the entirety of a take will end up in the final cut. In *Planet of the Dead*, we've got some massive scenes that are pages long, which took several days to shoot, so I'm piecing it together as the shoot progresses. I try my best to keep up with the previous day's rushes.

"The reason I've come to Dubai is, when we looked at the schedule, we realised that there's barely enough time for post-production. We're still filming in February; transmission is in April. We looked into shipping the rushes back to the UK, but that'd take 48 hours, time we haven't got to lose. Also, with just three days in the desert, we can't come back to Dubai for re-shoots, so the director has to know that what he's shot each day is sufficient. After the bad weather on our first day, I edited the footage, but it was all pretty unusable, so James geared up and started shooting more on the second and third days. Three days' worth in two days! The other role of the editor is to be counsellor to the director when everything's going wrong.

"When I get the rushes each evening, I clone them, so we have a back-up copy for safety, and I'm doing that in my hotel room into the early hours. When I wake up in the morning, I digitise the footage, and then edit it in the afternoon. I'm having to go very fast. I've got a little production line going. We made this portable edit suite that I've brought out here. Basically, we've strapped some bits and bobs from the office on to my laptop – an HD deck, some hard drives, some speakers that I gaffer-taped on. It's like something the Doctor would make! It's strange work, being an editor.

"But the best bit is the final cut. This is where the art of the editor comes to the fore, sewing all those scenes together seamlessly – over 100 in *Planet of the Dead* – and track-laying sound effects. By the time Murray [Gold, the composer] has it, I've already scored the episode from movie soundtrack music, giving him a good guide as to the emotional beats. I'm making mock-ups of the visual effects as well, so we can get an idea of timings for the CGI. Unusually, we're having to finalise the visual effects on *Planet of the Dead* before we even start the final cut, because time is so tight.

"All episodes have their challenges. I've been editing *Doctor Who* since *Rose* and *Aliens of London* [2005], and nothing will ever be as difficult as that block. The fact that I came back for more says a lot about me, I think. I'm proud of what we achieved back then, but we were finding our feet. Five years on, we know what we're doing."

THE PRODUCER'S TALE

TRACIE SIMPSON

"This episode will knock people's socks off. The scenes in Dubai are absolutely beautiful. It gives the script the scenery that it deserves. We were always considering going abroad, because we had to shoot it in January or February, when the chances of us having good weather and good light on a beach in Wales is so, *so* slight – ironic, considering that we were caught in a sandstorm on our first day in Dubai!

"As production manager, I co-ordinated the shoot in Rome last series [for *The Fires of Pompeii*], which certainly prepared me for Dubai. But this feels a lot bigger than Rome, because it's that much further away, and to go to the desert and brave the elements seems bolder and more adventurous. We've teamed up with a company out here called Central Films, who worked with *Holby City* when they came over. I spoke to the associate producer from *Holby*, and he said that Central was very reliable, very reasonable. Once you've established a relationship with them, you can hand a lot of the organisation over to them.

"This is the first episode of *Doctor Who* to be shot in hi-def, but that hasn't affected the way we work. The pictures are better quality, but I don't think our art departments have done anything differently, because they're always brilliant. It's just the best adventure ever. It looks amazing. We closed two of Cardiff's main tunnels for night shoots, so the contrast between a double-decker bus going through those damp, dark tunnels, and then coming out in the desert... wow!

"I won't say I'm surprised, but the whole cast seems to have gelled. When you take people abroad, that happens, doesn't it? They bond a bit more. Michelle Ryan is a fantastic actress. She's so grounded, and I think she's absolutely brilliant as Christina. And David is a dream. This is my first episode as producer, but actually, I introduced David to the TARDIS! I brought him on set for his first bit of filming, in our old studios in Newport. It was secret filming, for his very first scene as the Doctor [in 2005's *The Parting of the Ways*]. When he saw the TARDIS, he really did jump for joy, and I thought he was going to cry. David makes it worth coming into work each day."

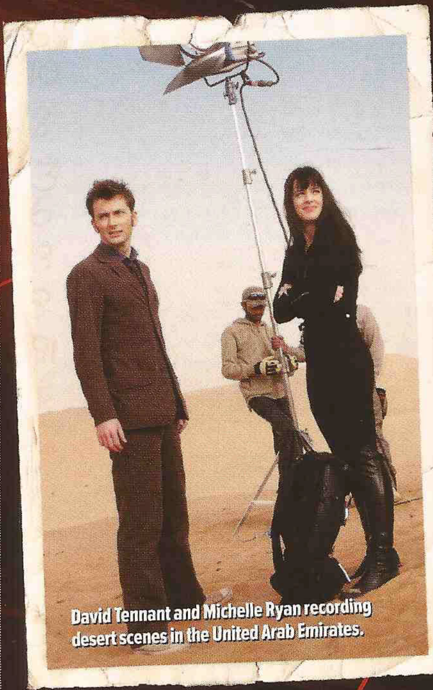
Beautiful, Dirty, Rich

So – let's meet the woman who's accompanying the Doctor on his latest adventure. **Michelle Ryan** tells **Benjamin Cook** how the Lady Christina de Souza finds the Time Lord an irresistible proposition…

Allow us to tell you what happens at a round-table interview. A mob of journalists crowded around a table fires questions at someone probably quite famous. The journos then all get to print whatever's said, regardless of who asked what question. This means that the probably quite famous person – who's on a tight schedule, because they're, y'know, famous probably – can give several hours' worth of interviews in just 15 minutes or so. (As Americans would say, you do the math.) But, it has to be said, round-tables don't make for the most fluent of conversations. There's no structure or flow, because each hack has his own agenda. The questioner becomes a heaving, lumbering, journalistic monster (remember the Jagrafess in 2005's *The Long Game*? Yeah, like him!), sucking the life out of the poor quite famous interviewee. It's hard to get a sense of the person being interviewed.

At least, that's what *usually* happens – so when **DWM** was invited onto a round-table with ex-EastEnder Michelle Ryan, soon to be seen as Lady Christina de Souza in the *Doctor Who* Easter Special, *Planet of the Dead*, we were understandably a wee bit wary. But we needn't have been. Michelle is an old hand at this being-interviewed lark; she's been in the public eye for almost a decade. She takes round-tables in her stride. Happily, this one consists of just three journos: Elaine from *TV Choice*, Ben from *Total TV Guide*, and your intrepid **DWM** reporter. Not so much a baying mob, then, as an amiable get-together over coffee and croissants. Better still, after the round-table, **DWM** has been promised some one-to-one time with Michelle. Because we're worth it.

The interview is taking place on Wednesday 4 March, at the West London offices of PR company Taylor Herring. A press officer sits in throughout, but interjects just once – on the subject of Spandau Ballet (see later). Michelle, 24, looks casually glamorous, dressed simply but smartly and with a glitzy bit of bling on her right hand ("A Lady Christina ring?" she laughs, when **DWM** asks her about it. "Nah, it's just something my brother got me last Christmas!"). It's a relief to find that she's as friendly and down-to-earth as she was on set last month. (Filming wrapped a couple of weeks ago.) Good times! Let's get started…



David Tennant and Michelle Ryan recording desert scenes in the United Arab Emirates.

Elaine from *TV Choice* kicks off: "You've auditioned for *Doctor Who* before," she says. (If *Wikipedia* is to be believed, Michelle tried out to replace Billie Piper as the Doctor's companion back in 2006.) "What's it like to finally get the role?"

"I've never actually auditioned," Michelle confesses, "but this [Easter Special] came up and it was such a brilliant script. It's so engaging. I couldn't stop reading it. It's like a mini movie. I just couldn't say no."

Next up, Ben from *Total TV Guide*: "Lady Christina de Souza is a very aristocratic sort of name," he points out. "Is she quite?"

"She definitely comes from that sort of background," Michelle considers, "you know, holidays in the Kalahari – and she's super smart, but she's quite mysterious, too. She's charismatic, but she closes herself off from people. She's used to doing things for herself." What does she actually do? What's her day job? "She doesn't have one. She comes from a wealthy background and she's out for an adventure. I mean, she's a jewel thief, I can reveal that."

The director, James Strong, told **DWM** that – unusually for *Doctor Who* – Michelle and David Tennant had a rehearsal period before filming. We want to know more. "James said, 'Let's find those moments between you where we see Christina's vulnerability,'" she explains. "He wanted David and I to find those nuances so that it wouldn't all be full-on and fast-paced – which it was at the readthrough. The Doctor and Christina are a good match. I don't think she's like an assistant in as much as she isn't really in awe of his presence or status. She's used to meeting incredible people. He can't quite believe how she takes charge. But there's something about the Doctor that's humble and genuine and caring, that maybe she hasn't come across before. That's what we were working through in rehearsals, delving deeper into the character."

How far, then, did Michelle delve into Christina's background? Does she have a childhood for Christina in mind? Her first kiss? Her favourite pair of knickers? "With this character, it was so much on the page – and I've got friends from a similar background, so it was easy to relate to Christina and see where she's coming from." Is she drawing from specific people, **DWM** asks…? Will they recognise themselves? "Maybe they will," Michelle laughs. "I'm worried now. But then they wouldn't relate to me stealing jewels and things like that."

Ben: "Is Lady Christina like you at all?"

Michelle: "I guess she has to be, because I've been cast. Yeah, parts of me are like Christina."

DWM wonders *which* parts, eliciting another chuckle from Michelle. "Um… ooh… well, definitely always looking for the next adventure. What else? If I said, it would give away too much, but there's something about the ending that's very like me, a moment when it was kind of like, 'Woah, I've had this exact conversation – almost – in real life.'"

Back to Ben: "In the last series, Catherine Tate said that she hated the action sequences, because she couldn't keep up with David Tennant. Did you have a similar problem?" But then, lest that sounded rude, he adds: "But I know you've done a lot of action stuff prior to this, obviously."

"It *was* a problem," says Michelle. "I was quite shocked, because I did play the Bionic Woman [in the 2007 US remake], and I'm a fast runner, but

▶

EXCLUSIVE!
DOCTOR · WHO
MAGAZINE
STAR INTERVIEW

"**CHRISTINA** COMES FROM A **WEALTHY BACKGROUND** AND SHE'S **OUT FOR ADVENTURE**!"

Lady Christina de Souza is quick to take charge, when the Number 200 makes an unscheduled stop on a desert planet…

running against David is impossible. He's speedy like a panther. I thought, I can't believe he's beating me. I fell flat on my face – twice – coming down the sand dunes, because I was trying so hard to keep up. My legs buckled underneath me. I should have done some more training beforehand." **DWM** suggests that she could have just asked David to slow down… or isn't that the done thing? "He said he'd try to," she reveals, "but really I think he just didn't want to be beaten by a girl!"

"What about stunts?" pipes up Elaine. "David has said that you did more stunts than he did. He's worried that people might think it's because of his back [which he'd injured during his run in the RSC's *Hamlet* last year, but he's recovered in time to shoot *Planet of the Dead*], even though it wasn't."

Michelle "wanted darker hair and a fringe" for her role as Christina.

"I'd heard that mainly it's the Doctor doing the stunts," says Michelle, "but Christina just assumes that she'll be doing them. She's an adrenalin junky. People's lives are at stake, everyone's panicky, the Doctor's trying to calm them all down… but Christina's enjoying it all. I loved doing all the stunts. There were lots of different ones. I was talking to my parents and they were like, 'Do you really think you should be doing all that? How far did you actually fall?!' And I'm like, 'Yeah, it's fine!' I enjoy it. Well, I have to admit, there is this one scene in a museum. I was on a wire, like 50 feet up, and that moment when you're looking down over everyone… it's like, 'Woah!' That was scary, but you just get on with it."

"If there's a Lady Christina doll," says Ben, "it's going to have to be fairly flexible, isn't it?"

Michelle looks impressed. "That a good idea, actually. I think she'd have to have wires and a backpack with all her different things in it. You could hook her onto things and she could be thrown down and… yeah!"

"What's your costume like?" wonders Elaine.

"It's all black. Black leather boots, black trousers, black t-shirt, black zip-up top, black leather jacket, black backpack… and a few other accessories. Christina is a real tomboy. When I went to the costume fitting, I was thinking, 'This is the best costume!' And I wanted darker hair and a fringe, because the fringe is almost like a barrier. It's like… not a shield, but she is quite closed off. She's a bit of a loner."

"It sounds like she's quite a strong female role model," says Ben. (Except for the jewel thief bit, obviously.) "Rose was very, very popular, but maybe more with younger girls. Do you think Lady Christina is going to appeal to a slightly older demographic?"

Michelle came to fame as *EastEnders*' Zoe Slater.

"I guess so," considers Michelle. "I hadn't seen *Doctor Who* before, but I did watch the episode with Kylie [2007's *Voyage of the Damned*] when I got the job. Oh, and I saw *Doctor Who at the Proms* at Christmas. There is, from what I can gather, a softness to the other assistants, even in their costumes, whereas Christina is… not uptight, but… what's the word? She's sharp, so maybe she has a different appeal. I like the strong women. I'm drawn to those characters. I read some scripts that come in and the characters are almost girls. I really feel that I'm not a girl anymore. That's so not me anymore. I want to play women."

DWM asks whether there's sexual tension between the Doctor and Christina. "Yeah," Michelle grins, "and I think it's a real meeting of minds. He's bowled over by how sassy and witty she is, and how she's completely not in awe of him. It's only as time goes on that she's thinking, 'There's something special about you. You're different to guys that I've met before.' He doesn't really want to go there, but… yeah, there's definitely a chemistry. And David is one of the best actors that I've ever worked with. He's so professional, so lovely, so giving to everyone… and it's genuine. I cannot speak highly enough of him. It's almost like 'here's how to be a leading man'.

"There's such creativity on *Doctor Who*. Even the director was saying, 'I want to do this shot in the museum that I saw in an old French movie…' And Russell [T Davies, the showrunner – and, with Gareth Roberts, the co-writer of *Planet of the Dead*] is so hands-on and very enthusiastic. If you want to send him a text or question something… I mean, I have a phrase that I have to say in French, so he left an answer-phone message saying the phrase about 15 times. He said, 'You're not going to put this on *YouTube*, are you?!' He has so much energy. Like I say, I didn't watch *Doctor Who* before, but I can see why it has such a mass appeal."

The Lady Christina in action mode. We want the action figure. Now!

The Doctor and Christina make quite a team – well, for now, at least…

> "IT'S A REAL **MEETING OF MINDS**. **THE DOCTOR** IS BOWLED OVER BY HOW **SASSY** AND **WITTY** SHE IS…"

DWM asks whether she admitted to Russell or David that she hadn't seen *Doctor Who* before – or was she tempted to bluff it? "I think it's quite good that I hadn't," she says, "because it's kind of fitting, with Christina, in that she's no idea who she's dealing with and how amazing he is."

"Do you not like science-fiction?" enquires *Total TV Guide*'s Ben.

"No, I do. I love *Blade Runner* and the *Alien* movies. I guess I've just been working so much that I'd not really caught *Doctor Who*. But when I watched the Kylie episode, I thought, 'Okay, I get it now.' Like with *Friends* – I watched it five years after everyone else, and thought, 'Ahh, no wonder it's so popular!'"

That's it, time up. The round-table is done. As Elaine and Ben leave (poor Elaine and Ben), Michelle settles down with **DWM** for a bit of one-to-one. Much more exclusive. Having spent some time with Michelle out in Dubai, including the day that we got caught in a sandstorm (with sand flying everywhere, the whole day's footage was practically unusable), **DWM** wants to know how Michelle found the resolve to keep working and smiling – and appearing so unflustered – under such arduous conditions. "Maybe if I were the lead, I'd have been feeling more pressure," she reasons, "sitting in my trailer going, 'Oh God!'

"When I did *Bionic Woman*, I was absolutely aware of the schedule and would get anxious if things weren't running smoothly, but playing a supporting part separates you. I said to James, 'Look, we've come all this way. We're not going home without getting what we need.'" Did *Bionic Woman* give Michelle a different perspective on guesting in other people's shows? "Yeah. Being a guest is just like being invited to someone's party. For a month. 'Come and join the fun!' I like feeling that I've accomplished something as part of a team."

Rumour has it that there was plenty of socialising off set. **DWM** presses for details. "Oh, lots of going out," she chuckles. "We went to an 80s night. It was a place in Cardiff where they play cheesy 80s music." That's *every* club in Cardiff, isn't it? "It was such a random night. Everyone went, all the cast. It was just brilliant." Weren't they recognised? "Yeah, but people in Cardiff were really friendly. I didn't get too much hassle. I think it was a Saturday night, and we had the best time." What did you dance to? "*Grease* came on." That's not really 80s, though, is it. "No, but it's always something they play. What else…?"

"Spandau Ballet?" offers the press officer. **DWM** had forgotten that she was there.

"Yeah, *Gold*!" beams Michelle. "I'm a child of the 80s. I love 80s music. And then Baby Lou [costume assistant Louise Martin] and I had an 80s afternoon. We watched *Heathers* and *Mannequin* and *The Princess Bride*, and then we baked cookies." Yeah, there was a lot of debate on set over Michelle's cooking. Is she any good? "Well, David gave me a nine out of ten for my apple pie," she grins, "so I'll let *you* be the judge! He was really impressed that I'd made my own pastry. No, it wasn't frozen. On top of the pie, I did a little figure of David with a big quiff, and then the TARDIS, but he said the TARDIS looked more like a Dalek, so the option's there. Then we made flapjacks and cookies for the crew. Even in Dubai, everyone had breakfast and dinner together, and we were hanging out in the evenings. It was like what happens in the episode itself, in as much as all these characters are strangers, but they're forced together when they're stranded on this planet, and they get to know one another and end up having a great time. For all its size and scale, this episode is about the small things in life that make you happy – and I think that's what Christina has felt so isolated from. Those small moments.

Michelle shows her witchy side in *Merlin*.

"When the Doctor asks her where she was going [before the bus was transported to another planet], she's like, 'So far away.' She's a bit of a dreamer, looking for the horizon and wanting to be there. The Doctor teaches her to appreciate where she is right now, to treasure those small moments and the people around you. And he's right. In the desert, I remember looking out to the horizon and realising how small we all are. It's moments like that which make you appreciate what you've got." **DWM** was about to ask Michelle what she's learnt from her time on *Doctor Who*, but perhaps that answers it. "I think it does," she smiles. "That would be it."

In which case, there's the question that all **DWM** readers have been wondering about (admit it, you have): does playing Lady Christina rule Michelle out of the running for a regular role in the show, if 2010 series showrunner, Steven Moffat, comes a-knocking? And does that bother her? "There are so many different answers to that question," she answers, carefully. "My agent always says, 'Keep your options open,' but I am, like Christina, a bit of a commitmentphobe. I think it's probably my age, I don't know. At the moment, I see Christina as someone who's around for this one-time adventure… but there is absolutely the possibility that she could come back. With the way TV works, I guess it's even an option to come back as a different character. I had a great time doing this, and I worked with Steven Moffat on *Jekyll* [BBC One, 2007], and the BBC has always been very good to me and supported my career… so who knows?

"There's all the stuff in the press saying that I've auditioned and I'm in talks, but none of that's true," she insists. "I didn't audition years ago, I wasn't ever in talks, I'm not in talks now… please don't put your bets on me being the next assistant. You'd be wasting your money. I think *Doctor Who* is amazing, but Christina is… well, when you see the end of the episode, you'll see what I mean. I think people assume, why wouldn't I want to do it as a regular thing? But as I say, I'm a commitmentphobe." DWM

Planet of the Dead is on BBC One at Easter.

“The Mighty 200!”

Doctor Who Magazine and **2|entertain** invite you to take part in the biggest survey of *Doctor Who* stories... *ever!*

We’ve been promising this for the last few issues, and now the moment has finally arrived! To celebrate the transmission of the 200th *Doctor Who* story on television, *Planet of the Dead*, **DWM** would like to invite you to take part in the biggest *Doctor Who* survey ever!

We last conducted a poll like this back in 1998 – at a time when it seemed uncertain whether *Doctor Who* would ever return to production. On that occasion, *Genesis of the Daleks* just pipped *The Talons of Weng-Chiang* to the Number One position, while *The Twin Dilemma* ranked as the lowest-placed *bona fide Doctor Who* adventure.

But all that can change! With over 40 new TV adventures broadcast over the past four years, the competition is even more fierce for that coveted Number One spot. Will it still be *Genesis*? Or could *Blink* or *Army of Ghosts/Doomsday* be your new favourite? Or will there be a huge turnaround in your affections for *The Space Pirates*, *Time and the Rani* or *Underworld*? It’s all up to you, so make sure *your* voice is heard, and send us your votes.

So – here’s what you need to do. Just give a mark out of 10 for each of the Doctor’s TV adventures, using the form opposite. A ‘10’ should be given to the stories which you feel are the ‘best of the best’, with a ‘1’ awarded to any stories you feel are complete codswallop from beginning to end (surely not?!). There are no rules about how many 10s or 1s you can give out, or any marks in between for that matter – it’s entirely up to you!

If you haven’t seen all of the stories (and let’s face it, unless you’re over 50, it’s unlikely you’ll have watched *all* of the early stories that no longer exist in the BBC archive), don’t worry. Just give a mark to the stories you’ve actually *seen*, and leave a blank space for any stories you don’t feel able to give an opinion on. We leave it to your conscience and discretion as to how you vote for some of those ‘lost’ stories – soundtracks, telesnaps and novelisations have all been made available over the years – so it’s up to you whether you feel you’re qualified to give a judgement based on these.

The final marks will be expressed as an average score, determined by a proportionate tally, so older stories which may attract fewer voters than more recent tales, won’t be unfairly discriminated against.

The TARDIS silently waits in 1963 – with 200 adventures (at least!) still to come...

One word of explanation about *The Trial of a Time Lord*: we’d like you to give one mark for the entire 14-part story, but since it is often viewed as four separate ‘segments’, you may also give a score for those as well. However, if you do this, please give an overall score for the story as well, as that is the mark that will be used in the ‘Top 200’ results, with the marks for the individual sections included as a separate sidebar. Clear as mud?! Good!

» WIN! 46 Doctor Who stories!

As an extra incentive to complete your forms, we’ve teamed up with 2entertain to offer a huge prize for **FIVE** random voters. Each of our five winners will win a whopping 46 *Doctor Who* stories (that’s one for every year since the series started!), across nine DVD box sets, currently available in UK stores – including the extremely limited edition (and now deleted) *Key to Time*. You can see all of the DVDs up for grabs below, but, just for the record, they are... (deep breath!) *The Beginning* set (comprising the first three stories ever – whatever you want to call them); *The Rescue*/*The Romans*; *The Key to Time* set (comprising *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll* and *The Armageddon Factor*); *The E-Space Trilogy* (*Full Circle*, *State of Decay* and *Warriors’ Gate*); *The Trial of a Time Lord*; *Survival*; the *Bred for War* set (comprising *The Time Warrior*, *The Sontaran Experiment*, *The Invasion of Time* and *The Two Doctors*); the *Davros* set (*Genesis of the Daleks*, *Destiny of the Daleks*, *Resurrection of the Daleks*, *Revelation of the Daleks* and *Remembrance of the Daleks*), *The Complete Third Series* (*The Runaway Bride*, *Smith and Jones*, *The Shakespeare Code*, *Gridlock*, *Daleks in Manhattan*/*Evolution of the Daleks*, *The Lazarus Experiment*, *42*, *Human Nature*/*The Family of Blood*, *Blink*, and *Utopia*/*The Sound of Drums*/*Last of the Time Lords*) and *The Complete Fourth Series* (*Voyage of the Damned*, *Partners in Crime*, *The Fires of Pompeii*, *Planet of the Ood*, *The Sontaran Stratagem*/*The Poison Sky*, *The Doctor’s Daughter*, *The Unicorn and the Wasp*, *Silence in the Library*/*Forest of the Dead*, *Midnight*, *Turn Left* and *The Stolen Earth*/*Journey’s End*). Phew!

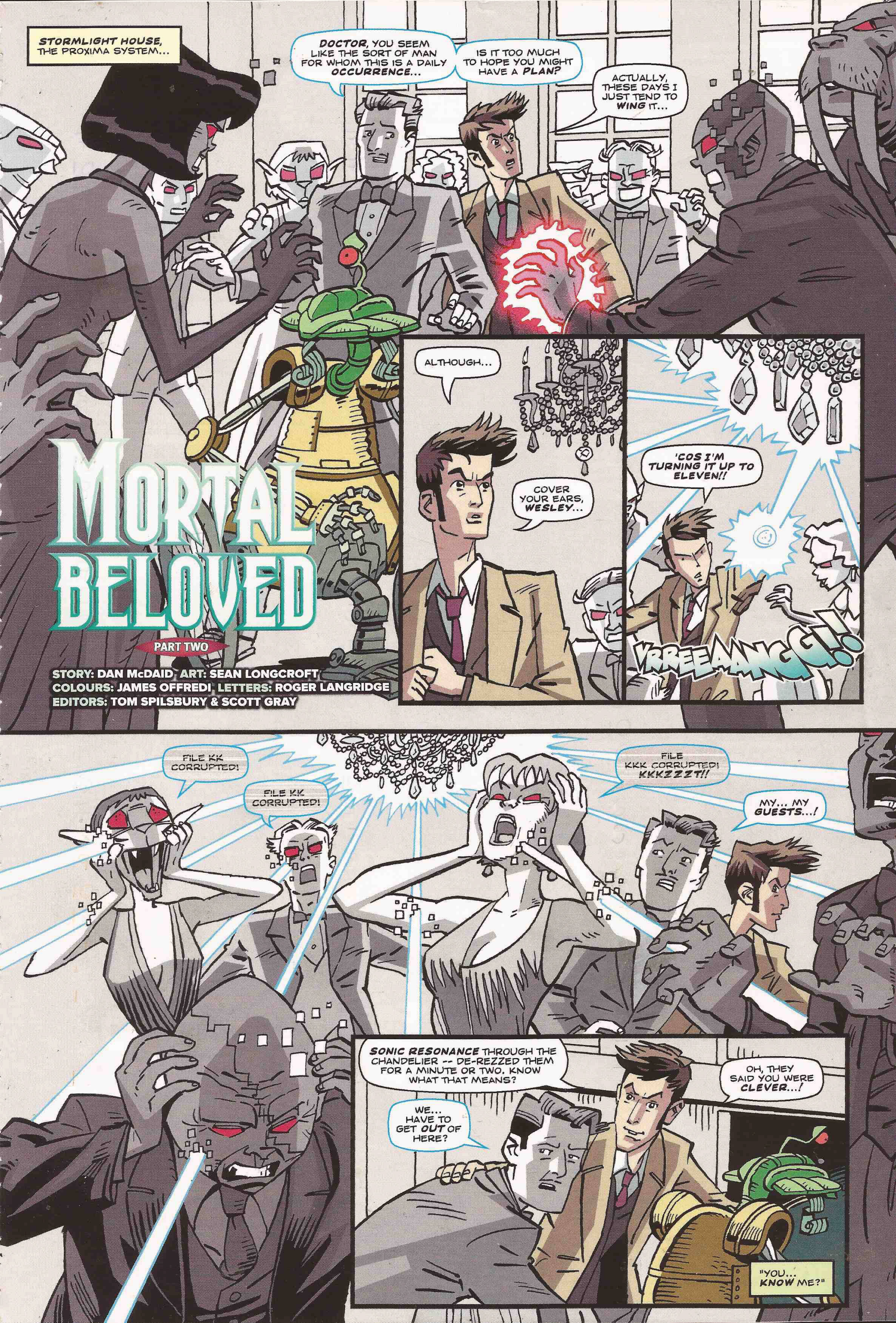
That’s over two days’ worth of solid viewing, and each set of DVDs is worth nearly £500 in total – making it officially **DWM**’s biggest giveaway *ever!*

» How to enter...

Once you’ve filled in your voting form, and answered the other questions over the page, simply add your name, address and other info in the space provided, and post your form to:

“The Mighty 200!”
Doctor Who Magazine
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
TN4 8BS

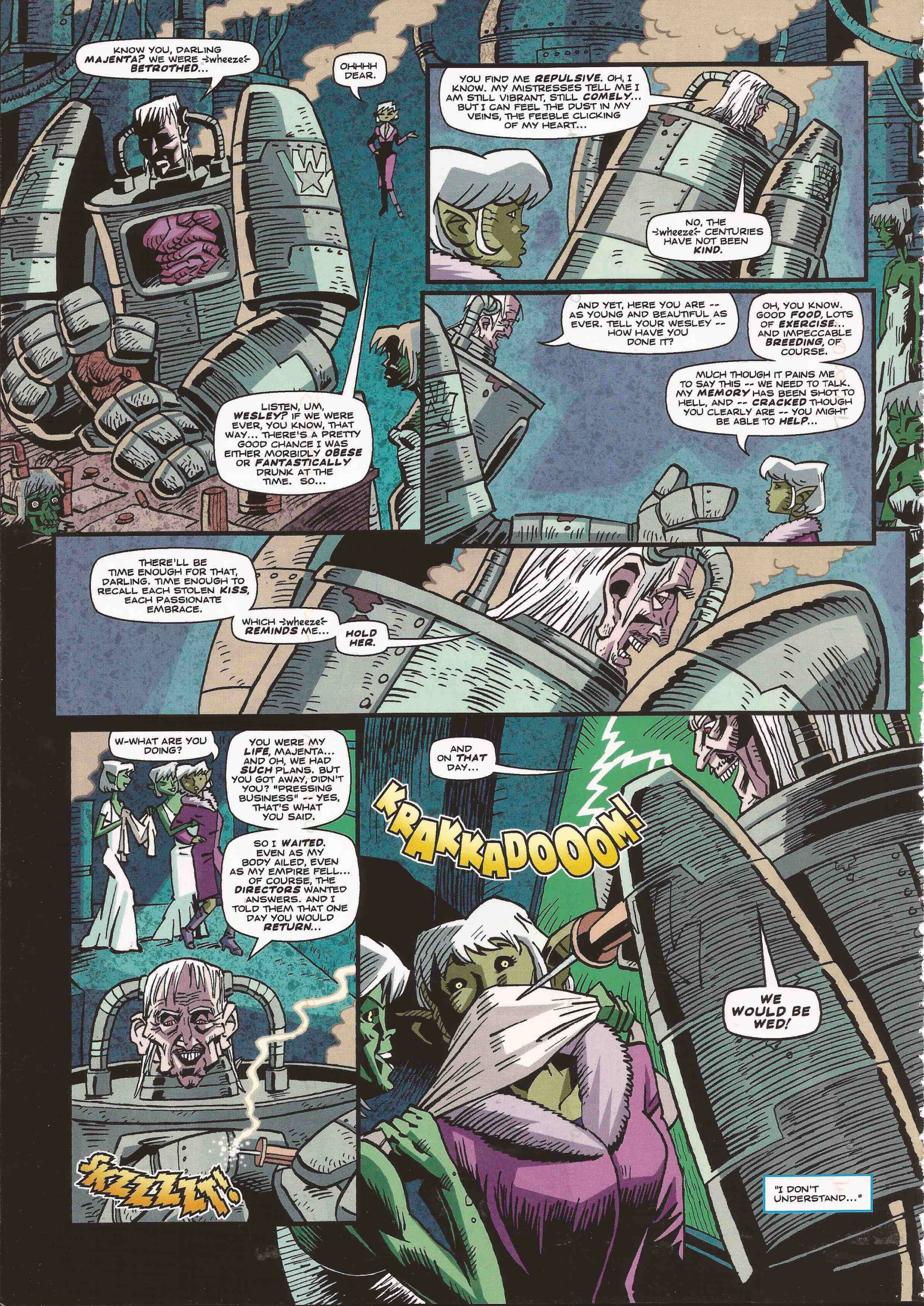
You might want to wait until after transmission of *Planet of the Dead* to send us your votes – get filling in the rest of the form now! – but make sure we receive your entry by Thursday 11 June 2009. Votes by email are acceptable only if a scan of the completed form is attached – please DON’T simply write your votes into the body of the email itself. Send email votes to *dwm@panini.co.uk*, with **“The Mighty 200!”** in the subject line. Photocopies of the form are admitted – however (and this bit is *really* important!) *to be entered into the prize draw, you MUST send us the actual page from this issue of* **DWM**. Needless to say, multiple entries will be located and exterminated. Now get voting...!

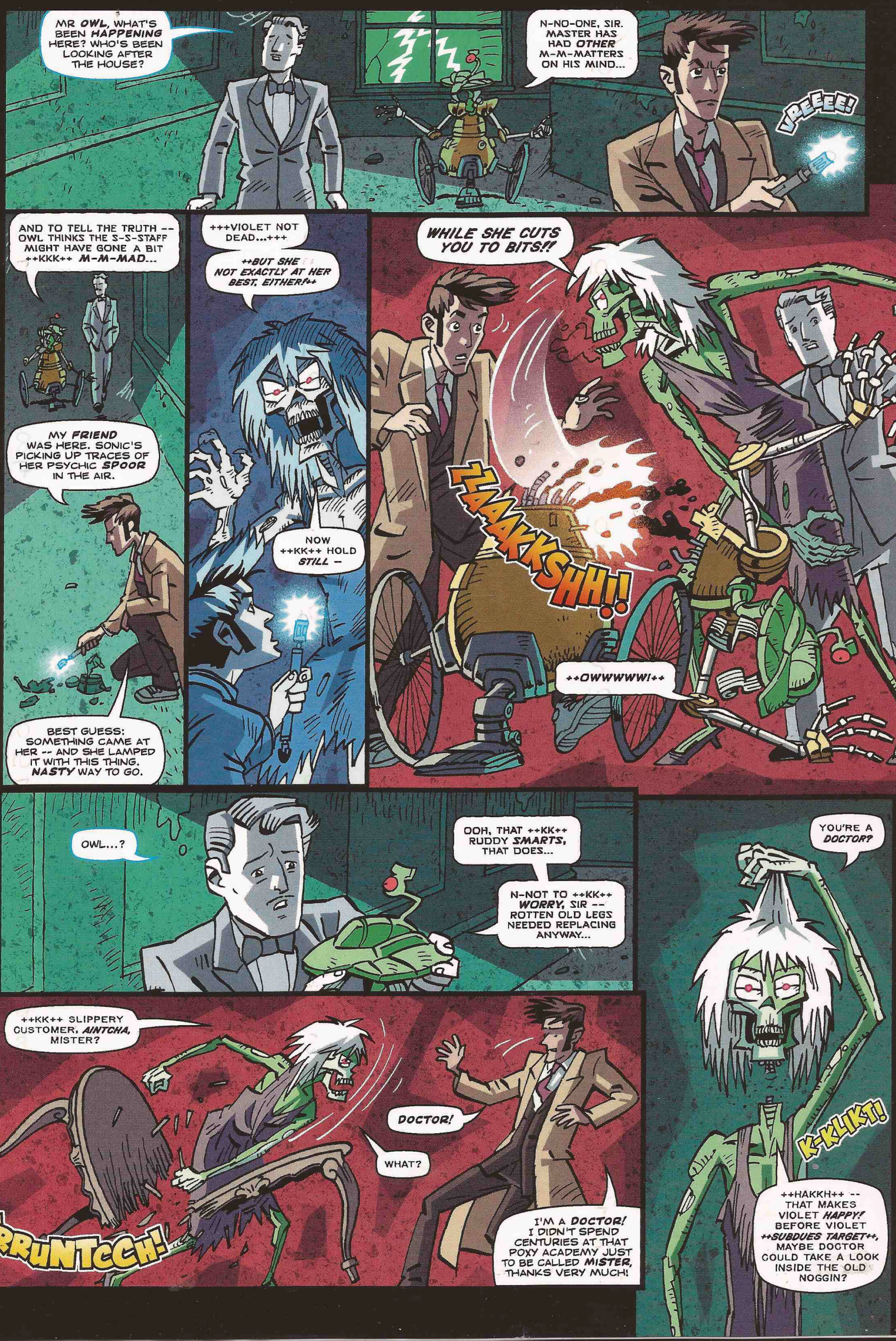

STORMLIGHT HOUSE, THE PROXIMA SYSTEM...
DOCTOR, YOU SEEM LIKE THE SORT OF MAN FOR WHOM THIS IS A DAILY OCCURRENCE...
IS IT TOO MUCH TO HOPE YOU MIGHT HAVE A PLAN?
ACTUALLY, THESE DAYS I JUST TEND TO WING IT...
ALTHOUGH...
COVER YOUR EARS, WESLEY...
'COS I'M TURNING IT UP TO ELEVEN!!
VRREEAANGG!!
FILE KK CORRUPTED!
FILE KK CORRUPTED!
FILE KKK CORRUPTED! KKKZZZT!!
MY... MY GUESTS...!
SONIC RESONANCE THROUGH THE CHANDELIER -- DE-REZZED THEM FOR A MINUTE OR TWO. KNOW WHAT THAT MEANS?
WE... HAVE TO GET OUT OF HERE?
OH, THEY SAID YOU WERE CLEVER...!
"YOU... KNOW ME?"

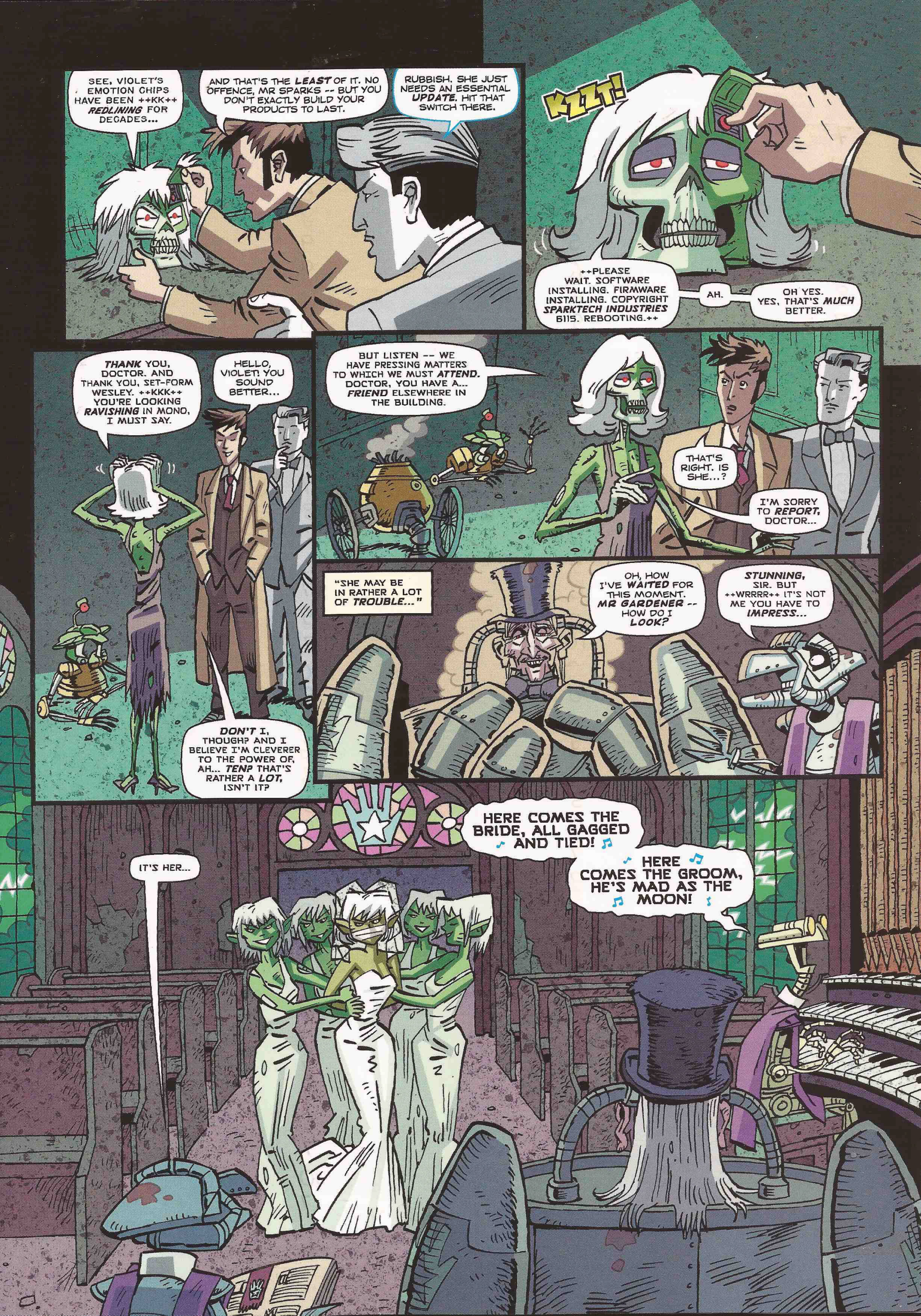
MORTAL BELOVED

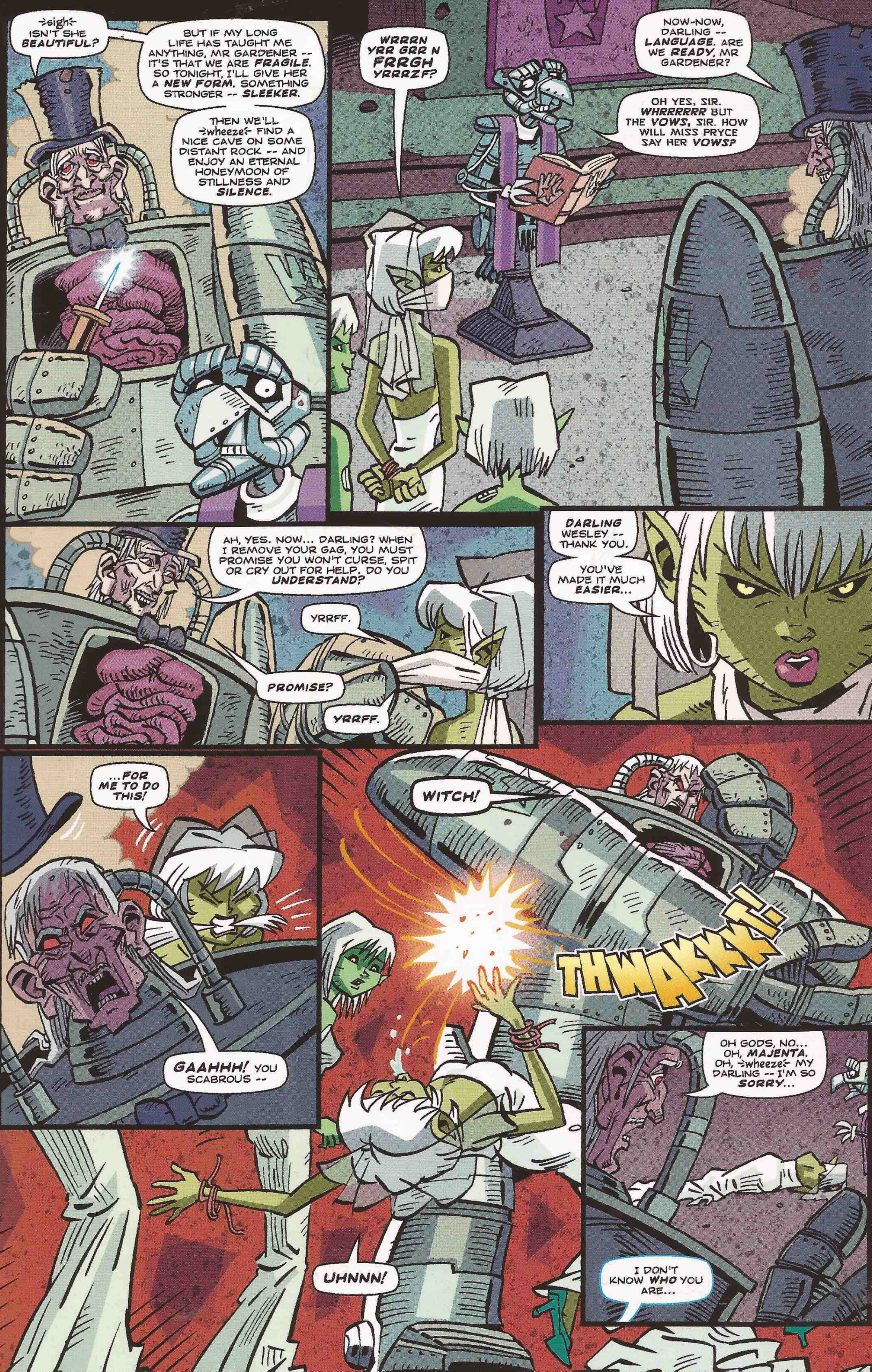
PART TWO

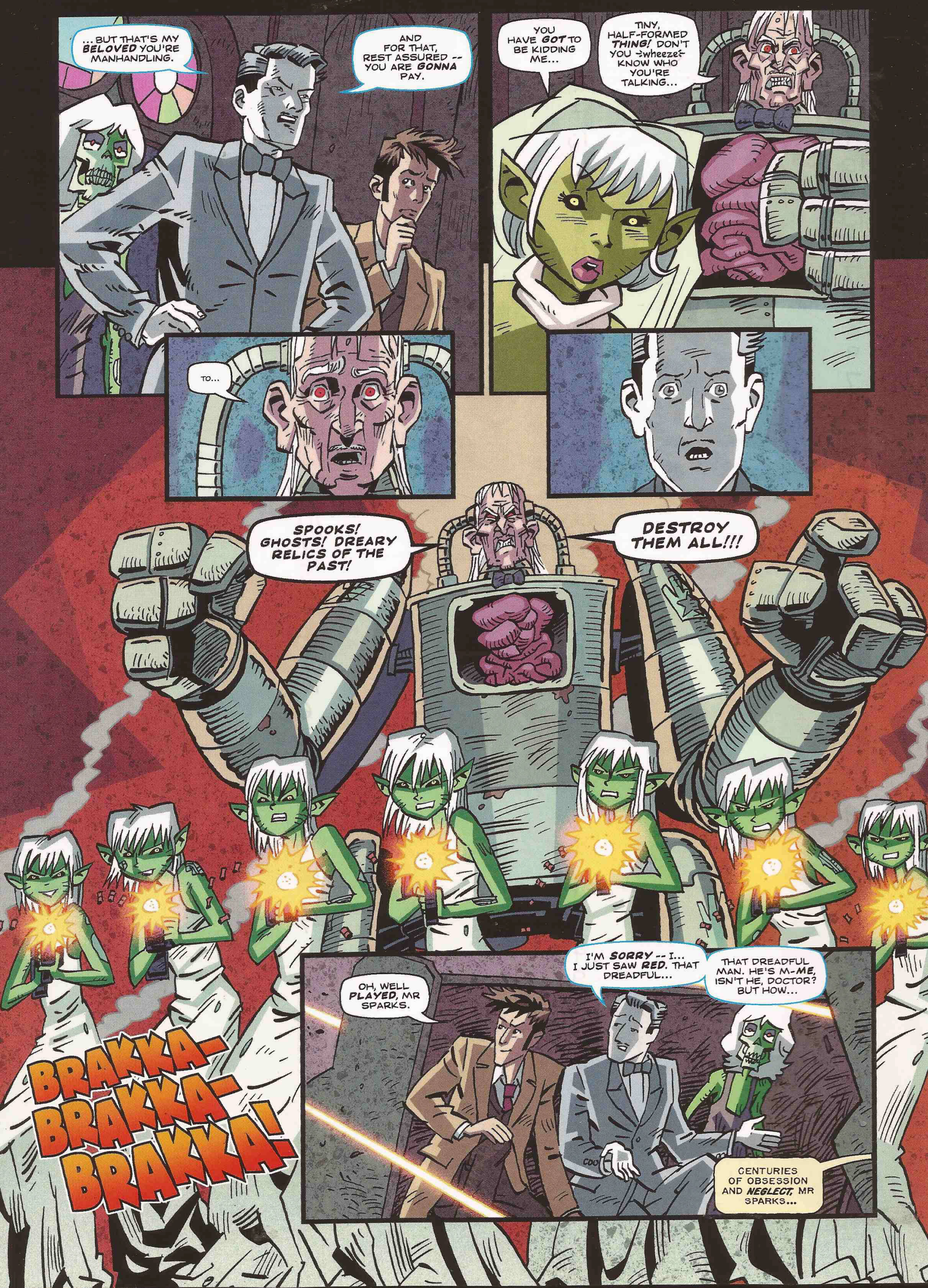
STORY: DAN McDAID, ART: SEAN LONGCROFT
COLOURS: JAMES OFFREDI, LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

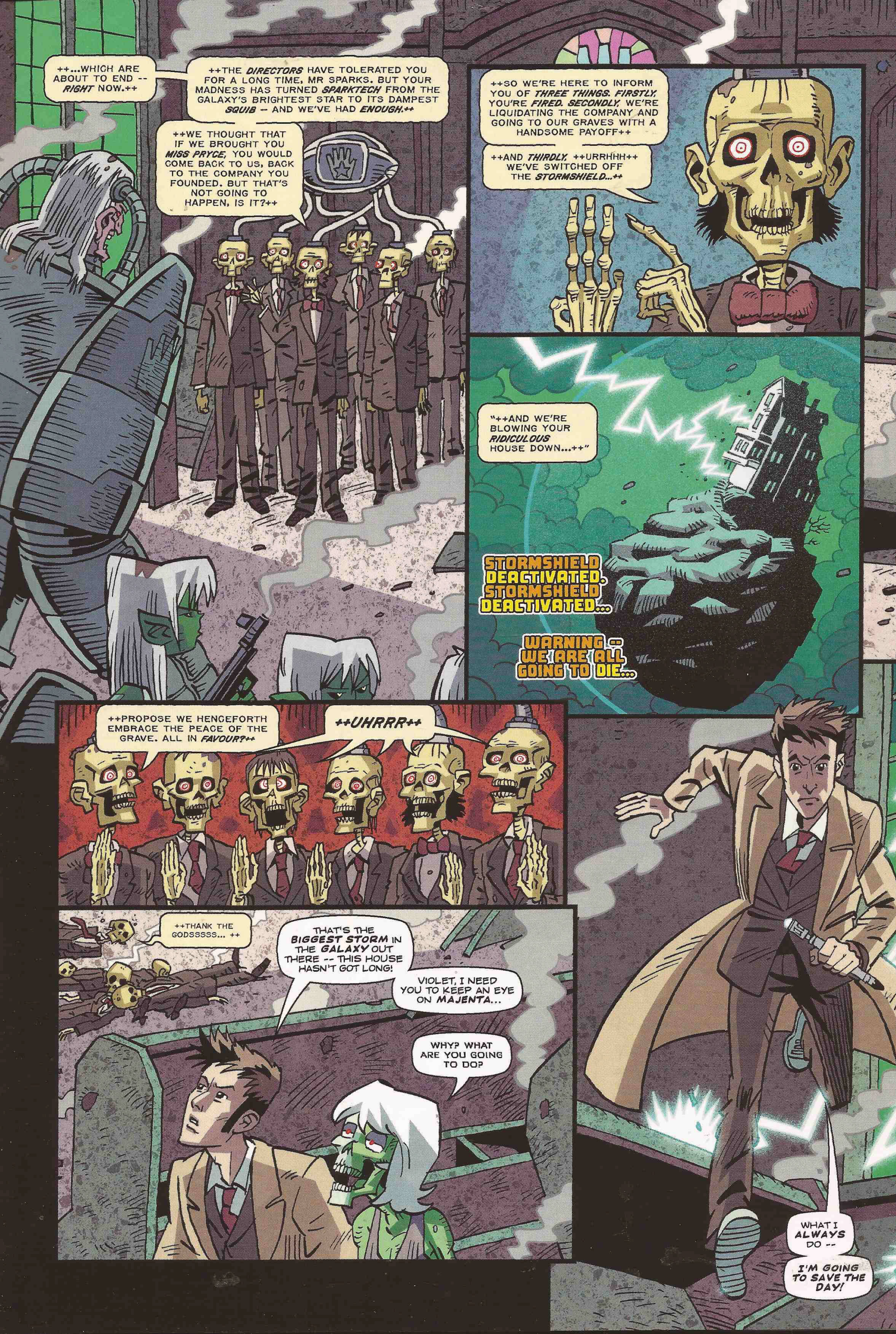

KNOW YOU, DARLING MAJENTA? WE WERE ~wheeze~ BETROTHED...
OHHHH DEAR.
LISTEN, UM, WESLEY? IF WE WERE EVER, YOU KNOW, THAT WAY... THERE'S A PRETTY GOOD CHANCE I WAS EITHER MORBIDLY OBESE OR FANTASTICALLY DRUNK AT THE TIME. SO...
YOU FIND ME REPULSIVE. OH, I KNOW. MY MISTRESSES TELL ME I AM STILL VIBRANT, STILL COMELY... BUT I CAN FEEL THE DUST IN MY VEINS, THE FEEBLE CLICKING OF MY HEART...
NO, THE ~wheeze~ CENTURIES HAVE NOT BEEN KIND.
AND YET, HERE YOU ARE -- AS YOUNG AND BEAUTIFUL AS EVER. TELL YOUR WESLEY -- HOW HAVE YOU DONE IT?
OH, YOU KNOW. GOOD FOOD, LOTS OF EXERCISE... AND IMPECCABLE BREEDING, OF COURSE.
MUCH THOUGH IT PAINS ME TO SAY THIS -- WE NEED TO TALK. MY MEMORY HAS BEEN SHOT TO HELL, AND -- CRACKED THOUGH YOU CLEARLY ARE -- YOU MIGHT BE ABLE TO HELP...
THERE'LL BE TIME ENOUGH FOR THAT, DARLING. TIME ENOUGH TO RECALL EACH STOLEN KISS, EACH PASSIONATE EMBRACE.
WHICH ~wheeze~ REMINDS ME...
HOLD HER.
W-WHAT ARE YOU DOING?
YOU WERE MY LIFE, MAJENTA... AND OH, WE HAD SUCH PLANS. BUT YOU GOT AWAY, DIDN'T YOU? "PRESSING BUSINESS" -- YES, THAT'S WHAT YOU SAID.
SO I WAITED. EVEN AS MY BODY AILED, EVEN AS MY EMPIRE FELL... OF COURSE, THE DIRECTORS WANTED ANSWERS. AND I TOLD THEM THAT ONE DAY YOU WOULD RETURN...
SKZZZZZT!
AND ON THAT DAY...
KRAKKADOOOOM!
WE WOULD BE WED!
"I DON'T UNDERSTAND..."]

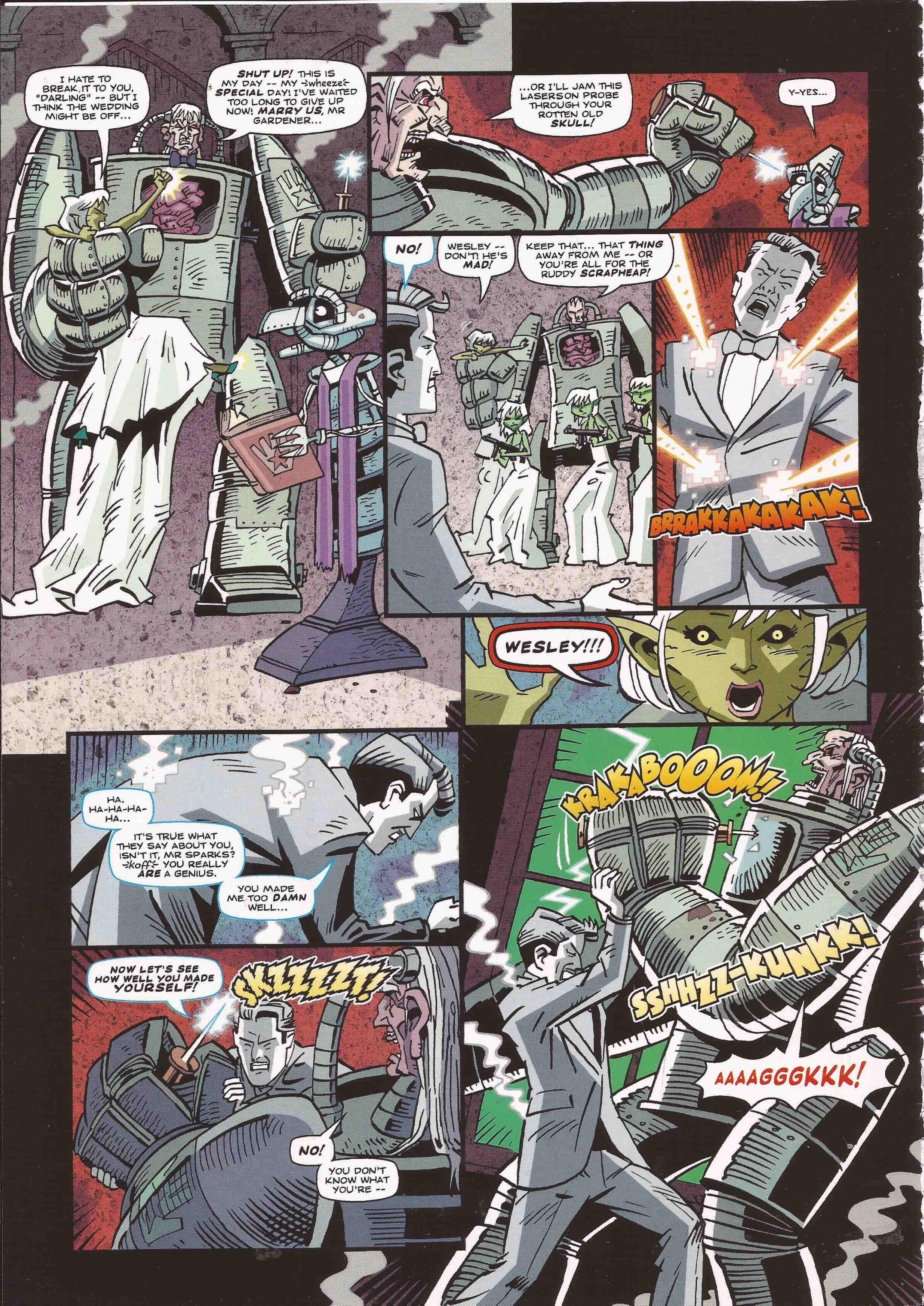

MR OWL, WHAT'S BEEN HAPPENING HERE? WHO'S BEEN LOOKING AFTER THE HOUSE?
N-NO-ONE, SIR. MASTER HAS HAD OTHER M-M-MATTERS ON HIS MIND...
VREEEE!
AND TO TELL THE TRUTH -- OWL THINKS THE S-S-STAFF MIGHT HAVE GONE A BIT ++KKK++ M-M-MAD...
MY FRIEND WAS HERE. SONIC'S PICKING UP TRACES OF HER PSYCHIC SPOOR IN THE AIR.
BEST GUESS: SOMETHING CAME AT HER -- AND SHE LAMPED IT WITH THIS THING. NASTY WAY TO GO.
+++VIOLET NOT DEAD...+++
++BUT SHE NOT EXACTLY AT HER BEST, EITHER!++
NOW ++KK++ HOLD STILL --
WHILE SHE CUTS YOU TO BITS!!
ZLAAAKKSHH!!
++OWWWWW!++
OWL...?
OOH, THAT ++KK++ RUDDY SMARTS, THAT DOES...
N-NOT TO ++KK++ WORRY, SIR -- ROTTEN OLD LEGS NEEDED REPLACING ANYWAY...
++KK++ SLIPPERY CUSTOMER, AINTCHA, MISTER?
DOCTOR!
WHAT?
KRRUNTCCH!
I'M A DOCTOR! I DIDN'T SPEND CENTURIES AT THAT POXY ACADEMY JUST TO BE CALLED MISTER, THANKS VERY MUCH!
YOU'RE A DOCTOR?
K-KLIKT!
++HAKKH++ -- THAT MAKES VIOLET HAPPY! BEFORE VIOLET ++SUBDUES TARGET++, MAYBE DOCTOR COULD TAKE A LOOK INSIDE THE OLD NOGGIN?

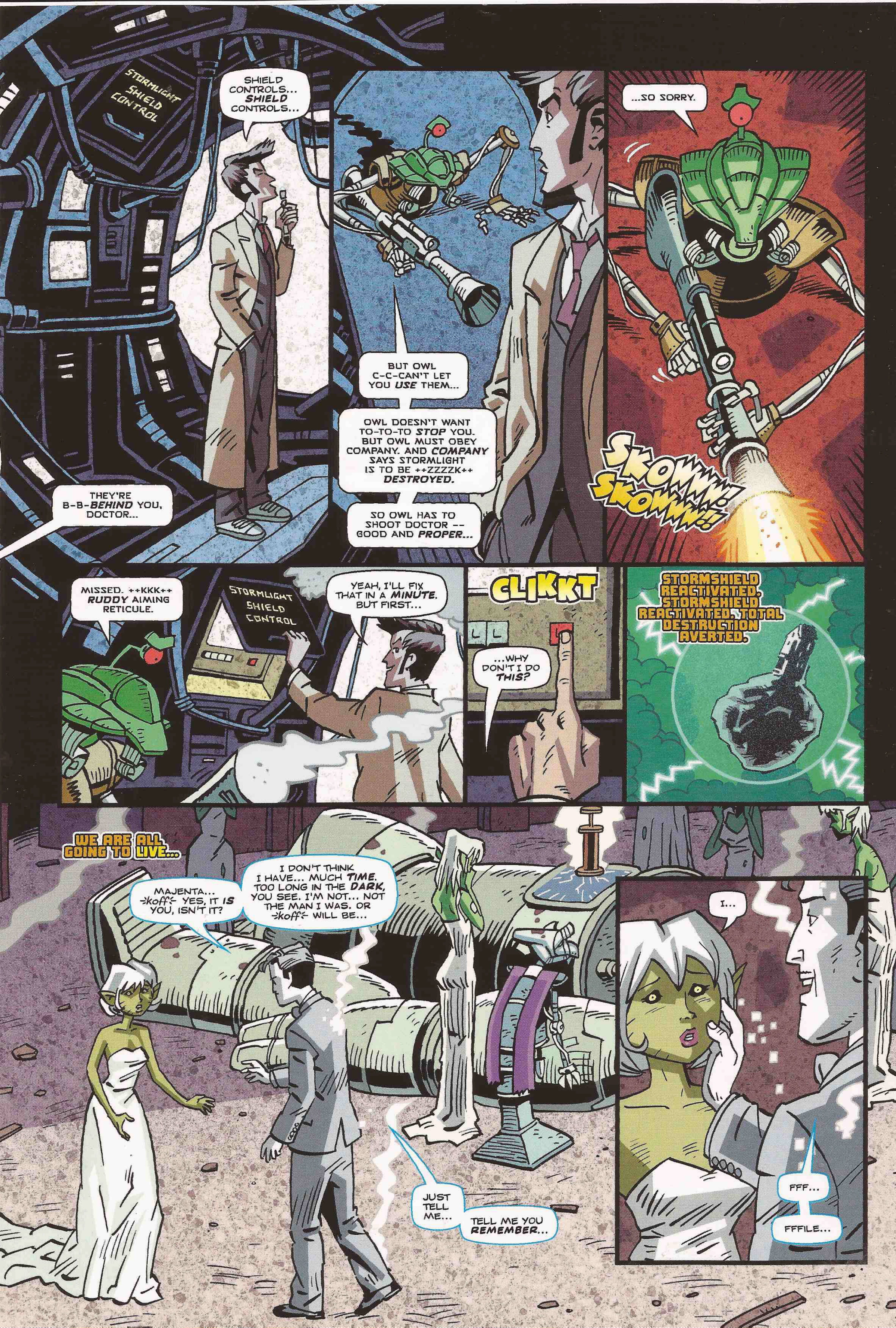

SEE, VIOLET'S EMOTION CHIPS HAVE BEEN ++KK++ *REDLINING* FOR DECADES...
AND THAT'S THE *LEAST* OF IT. NO OFFENCE, MR SPARKS -- BUT YOU DON'T EXACTLY BUILD YOUR PRODUCTS TO LAST.
RUBBISH. SHE JUST NEEDS AN ESSENTIAL *UPDATE*. HIT THAT SWITCH THERE.
KZZT!
++PLEASE WAIT. SOFTWARE INSTALLING. FIRMWARE INSTALLING. COPYRIGHT *SPARKTECH INDUSTRIES* 6115. REBOOTING.++
AH.
OH YES. YES, THAT'S *MUCH* BETTER.
THANK YOU, DOCTOR. AND THANK YOU, SET-FORM WESLEY. ++KKK++ YOU'RE LOOKING *RAVISHING* IN MONO, I MUST SAY.
HELLO, VIOLET! YOU SOUND BETTER...
DON'T I, THOUGH? AND I BELIEVE I'M CLEVERER TO THE POWER OF, AH... *TEN*? THAT'S RATHER A *LOT*, ISN'T IT?
BUT LISTEN -- WE HAVE PRESSING MATTERS TO WHICH WE MUST *ATTEND*. DOCTOR, YOU HAVE A... *FRIEND* ELSEWHERE IN THE BUILDING.
THAT'S RIGHT. IS SHE...?
I'M SORRY TO *REPORT*, DOCTOR...
"SHE MAY BE IN RATHER A LOT OF *TROUBLE*..."
OH, HOW I'VE *WAITED* FOR THIS MOMENT. *MR GARDENER* -- HOW DO I *LOOK*?
STUNNING, SIR. BUT ++WRRRR++ IT'S NOT ME YOU HAVE TO *IMPRESS*...
IT'S HER...
♪ HERE COMES THE BRIDE, ALL GAGGED AND TIED! ♪
♪ HERE COMES THE GROOM, HE'S MAD AS THE MOON! ♪

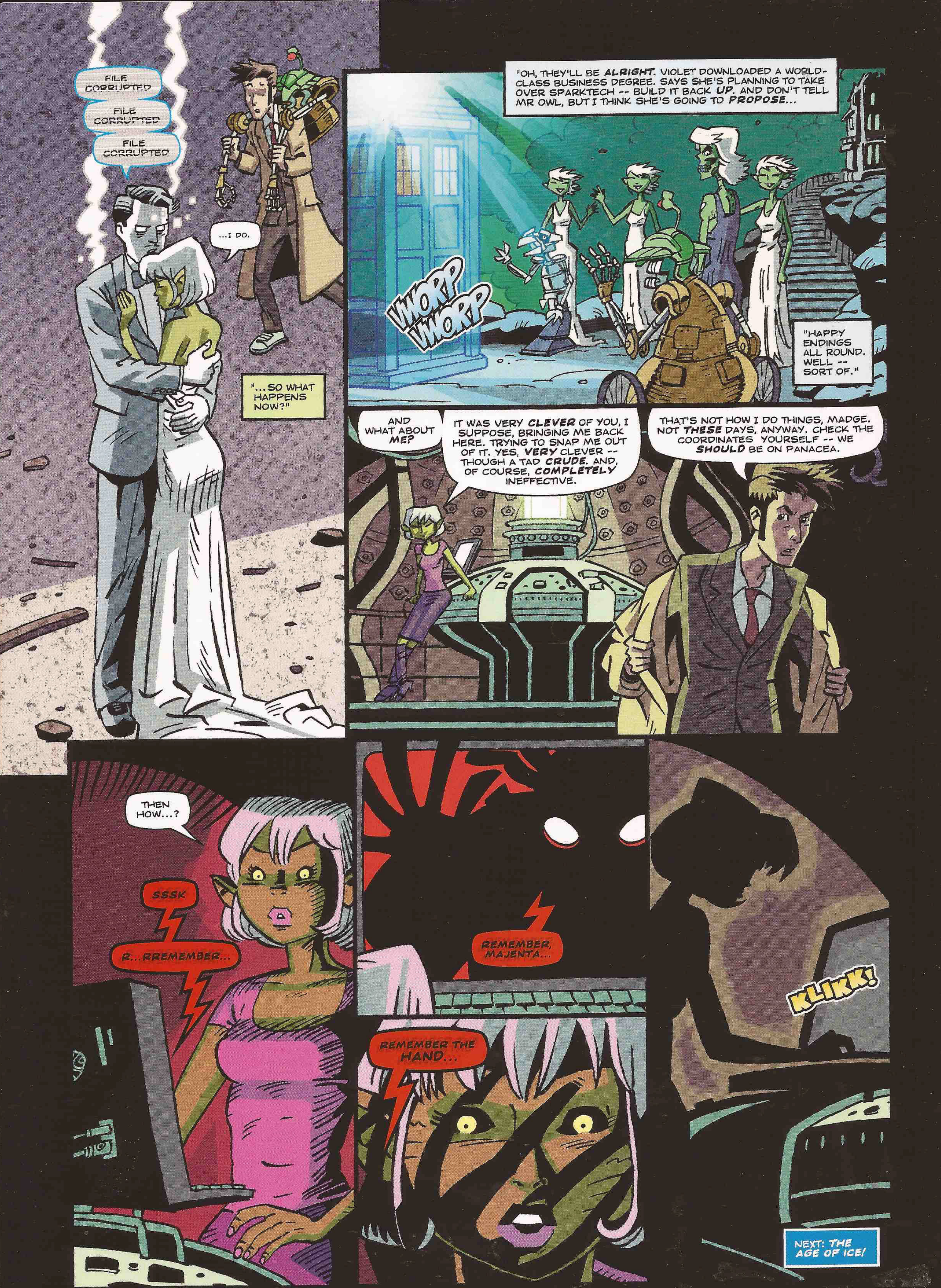

~sigh~ ISN'T SHE BEAUTIFUL?
BUT IF MY LONG LIFE HAS TAUGHT ME ANYTHING, MR GARDENER -- IT'S THAT WE ARE FRAGILE. SO TONIGHT, I'LL GIVE HER A NEW FORM. SOMETHING STRONGER -- SLEEKER.
THEN WE'LL ~wheeze~ FIND A NICE CAVE ON SOME DISTANT ROCK -- AND ENJOY AN ETERNAL HONEYMOON OF STILLNESS AND SILENCE.
WRRRN YRR GRR N FRRGH YRRRZF?
NOW-NOW, DARLING -- LANGUAGE. ARE WE READY, MR GARDENER?
OH YES, SIR. WHRRRRRR BUT THE VOWS, SIR. HOW WILL MISS PRYCE SAY HER VOWS?
AH, YES. NOW... DARLING? WHEN I REMOVE YOUR GAG, YOU MUST PROMISE YOU WON'T CURSE, SPIT OR CRY OUT FOR HELP. DO YOU UNDERSTAND?
YRRFF.
PROMISE?
YRRFF.
DARLING WESLEY -- THANK YOU.
YOU'VE MADE IT MUCH EASIER...
...FOR ME TO DO THIS!
GAAHHH! YOU SCABROUS --
WITCH!
THWAKKKT!
UHNNN!
OH GODS, NO... OH, MAJENTA. OH, ~wheeze~ MY DARLING -- I'M SO SORRY...
I DON'T KNOW WHO YOU ARE...


...BUT THAT'S MY **BELOVED** YOU'RE MANHANDLING.
AND FOR THAT, REST ASSURED -- YOU ARE **GONNA** PAY.
YOU HAVE **GOT** TO BE KIDDING ME...
TINY, HALF-FORMED **THING!** DON'T YOU ⁼wheeze⁼ KNOW WHO YOU'RE TALKING...
TO...
SPOOKS! GHOSTS! DREARY RELICS OF THE PAST!
DESTROY THEM ALL!!!
BRAKKA-BRAKKA-BRAKKA!
OH, WELL **PLAYED,** MR SPARKS.
I'M **SORRY** -- I... I JUST SAW **RED.** THAT DREADFUL...
THAT DREADFUL MAN. HE'S M-**ME,** ISN'T HE, DOCTOR? BUT HOW...
CENTURIES OF OBSESSION AND **NEGLECT,** MR SPARKS...


++...WHICH ARE ABOUT TO END -- *RIGHT* NOW.++
++THE *DIRECTORS* HAVE TOLERATED YOU FOR A LONG TIME, MR SPARKS. BUT YOUR MADNESS HAS TURNED *SPARKTECH* FROM THE GALAXY'S BRIGHTEST STAR TO ITS DAMPEST *SQUIB* -- AND WE'VE HAD *ENOUGH*.++
++WE THOUGHT THAT IF WE BROUGHT YOU *MISS PRYCE*, YOU WOULD COME BACK TO US, BACK TO THE COMPANY YOU FOUNDED. BUT THAT'S NOT GOING TO HAPPEN, IS IT?++
++SO WE'RE HERE TO INFORM YOU OF *THREE THINGS. FIRSTLY*, YOU'RE *FIRED. SECONDLY*, WE'RE LIQUIDATING THE COMPANY AND GOING TO OUR GRAVES WITH A HANDSOME PAYOFF++
++AND *THIRDLY*, ++URRHHH++ WE'VE SWITCHED OFF THE *STORMSHIELD*...++
"++AND WE'RE BLOWING YOUR *RIDICULOUS* HOUSE DOWN...++"
STORMSHIELD DEACTIVATED. STORMSHIELD DEACTIVATED...
WARNING -- WE ARE ALL GOING TO DIE...
++PROPOSE WE HENCEFORTH EMBRACE THE PEACE OF THE GRAVE. ALL IN *FAVOUR*?++
++UHRRR++
++THANK THE GODSSSSS... ++
THAT'S THE *BIGGEST STORM* IN THE *GALAXY* OUT THERE -- THIS HOUSE HASN'T GOT LONG!
VIOLET, I NEED YOU TO KEEP AN EYE ON *MAJENTA*...
WHY? WHAT ARE YOU GOING TO DO?
WHAT I *ALWAYS* DO --
I'M GOING TO SAVE THE DAY!


I HATE TO BREAK IT TO YOU, "DARLING" -- BUT I THINK THE WEDDING MIGHT BE OFF...
SHUT UP! THIS IS MY DAY -- MY ≻wheeze≺ SPECIAL DAY! I'VE WAITED TOO LONG TO GIVE UP NOW! MARRY US, MR GARDENER...
...OR I'LL JAM THIS LASERSON PROBE THROUGH YOUR ROTTEN OLD SKULL!
Y-YES...
NO!
WESLEY -- DON'T! HE'S MAD!
KEEP THAT... THAT THING AWAY FROM ME -- OR YOU'RE ALL FOR THE RUDDY SCRAPHEAP!
BRRAKKAKAKAK!
WESLEY!!!
HA. HA-HA-HA-HA...
IT'S TRUE WHAT THEY SAY ABOUT YOU, ISN'T IT, MR SPARKS? ≻koff≺ YOU REALLY ARE A GENIUS.
YOU MADE ME TOO DAMN WELL...
KRAKABOOOM!!
NOW LET'S SEE HOW WELL YOU MADE YOURSELF!
SKZZZZZT!
NO!
YOU DON'T KNOW WHAT YOU'RE --
SSHHZZ-KUNKK!
AAAAGGGKKK!


STORMLIGHT SHIELD CONTROL
SHIELD CONTROLS... SHIELD CONTROLS...
THEY'RE B-B-BEHIND YOU, DOCTOR...
BUT OWL C-C-CAN'T LET YOU USE THEM...
OWL DOESN'T WANT TO-TO-TO STOP YOU. BUT OWL MUST OBEY COMPANY. AND COMPANY SAYS STORMLIGHT IS TO BE ++ZZZZK++ DESTROYED.
SO OWL HAS TO SHOOT DOCTOR -- GOOD AND PROPER...
...SO SORRY.
SKOWWW!
SKOWWW!!
MISSED. ++KKK++ RUDDY AIMING RETICULE.
STORMLIGHT SHIELD CONTROL
YEAH, I'LL FIX THAT IN A MINUTE. BUT FIRST...
CLIKKT
...WHY DON'T I DO THIS?
STORMSHIELD REACTIVATED. STORMSHIELD REACTIVATED. TOTAL DESTRUCTION AVERTED.
WE ARE ALL GOING TO LIVE...
MAJENTA... -koff- YES, IT IS YOU, ISN'T IT?
I DON'T THINK I HAVE... MUCH TIME. TOO LONG IN THE DARK, YOU SEE. I'M NOT... NOT THE MAN I WAS. OR -koff- WILL BE...
JUST TELL ME...
TELL ME YOU REMEMBER...
I...
FFF...
FFFILE...


FILE CORRUPTED
FILE CORRUPTED
FILE CORRUPTED
...I DO.
"...SO WHAT HAPPENS NOW?"
"OH, THEY'LL BE ALRIGHT. VIOLET DOWNLOADED A WORLD-CLASS BUSINESS DEGREE. SAYS SHE'S PLANNING TO TAKE OVER SPARKTECH -- BUILD IT BACK UP. AND DON'T TELL MR OWL, BUT I THINK SHE'S GOING TO PROPOSE...
VWORP VWORP
"HAPPY ENDINGS ALL ROUND. WELL -- SORT OF."
AND WHAT ABOUT ME?
IT WAS VERY CLEVER OF YOU, I SUPPOSE, BRINGING ME BACK HERE. TRYING TO SNAP ME OUT OF IT. YES, VERY CLEVER -- THOUGH A TAD CRUDE. AND, OF COURSE, COMPLETELY INEFFECTIVE.
THAT'S NOT HOW I DO THINGS, MADGE. NOT THESE DAYS, ANYWAY. CHECK THE COORDINATES YOURSELF -- WE SHOULD BE ON PANACEA.
THEN HOW...?
SSSK
R...RREMEMBER...
REMEMBER, MAJENTA...
REMEMBER THE HAND...
KLIKK!
NEXT: THE AGE OF ICE!

YOU ARE NOT ALONE

Neil Harris just isn't sure *what* to believe anymore...

WHO ARE YOU TRYING TO FOOL?

How could you even *begin* to think up a *Doctor Who* April Fool?

It's impossible, because we now live in an age – a Golden Age of Prosperity – where *Doctor Who* is now so massive, so omnipresent, and so unpredictable, it's hard to think of a story about it which *couldn't* plausibly turn out to be true.

For example; imagine you picked up a copy of *The Sun* – I'm not saying you have to buy it – and the headline was *Bonnie's Back In The Tardis!* Reading the article, you discover that Bonnie Langford is to return as 'Mel Bush' in an adventure featuring the return of the villainous Kraals and starring Gok Wan as himself.

Within seconds the internet would be frothing at the servers with fans declaring that *Doctor Who* had finally 'jumped the Quark' and had quite *literally* died for them today, just as other fans suggest that maybe *Planet of the Naked* might actually turn out to be a Holmesian oddball classic and that people shouldn't be so quick to dismiss something before they've seen it.

Unlikely, yes. But you'd have a sneaking suspicion it *might* be true. Because, let's face it, far more unlikely things have happened. And, to be frank, Russell T Davies is bonkers enough. He might just do it.

After all, that's where we were a few years ago, with tabloids reporting cameo appearances from Trinny and Susannah (as killer robots from the future), the return of K9 and Sarah Jane Smith, and suggesting that Catherine Tate – *Catherine Tate!!!* – might be the next companion. Meanwhile, according to the fan grapevine, plans are afoot to bring back the Macra. Yes, the Macra. Those ponderous giant crustaceans who were in one story from 40 years ago that nobody remembers and which *doesn't even exist anymore. Those* Macra.

Back then, we were right to be sceptical. Back then, we still had a sense of reality. But now... who knows? We don't know what to disbelieve any more! The Daleks versus the Cybermen in Canary Wharf in an adventure with Barbara Windsor and Trisha Goddard? After that, *anything* is believable.

Even more brilliant are the stories reported in the tabloids which turn out *not* to be true – but which really, really should've been. In the old days, aside from the odd article telling us that Donald Sutherland would shortly be starring in a *Doctor Who* movie directed by Steven Spielberg, we didn't tend to get wild, unsubstantiated rumours. The newspapers just didn't care enough to make stuff up. But now they do, and on a near-daily basis. Isn't that fantastic?

> **"Britney Spears *will* appear in *Doctor Who* – leading an army of sex-mad robot Britneys..."**

The first gusts of the mad media whirlwind that was about to strike were back in 2004, shortly after the *Daily Mail* had broken the news that Bill Nighy would be the new Doctor. Rumours about the scripts were beginning to leak, leading to a report in *The Daily Record* that a future story would feature waxworks of David Beckham, Brad Pitt and Madonna launching an attack on Downing Street: "Becks, the leader of the sinister celebrity army, will blast everything in his path with a ray gun hidden in his left wrist." Somebody had clearly got hold of the right stick but by the wrong end. Still, would've been cool, though.

Since then, we've enjoyed numerous tabloid reports of varying degrees of insanity. Putting aside the ones which later turned out to be true and the ones which might have conceivably once been under consideration, we read about upcoming appearances from Joan Collins or Zoe Lucker (as the Rani), Ben Kingsley (as Davros), Tom Baker (as the Master, obviously) and Britney Spears (leading an army of sex-mad robot Britneys). Paul McGann would return as the Doctor in a movie. The Ice Warriors would be back, definitely. We'd meet the Doctor's son. Woody Allen would appear as Albert Einstein; David Bowie would appear as an alien abductor ('absolute tish and tosh' according to *www.davidbowie.com*). Jennifer Saunders would appear as the first female Doctor – with Lily Allen as her companion.

And so on. And what all these stories have in common is that they're not really *that* implausible. Some of them may still happen. We just don't know how bonkers Steven Moffat is yet.

For the tabloid journalists, the recipe seems to be this; take any famous actor, singer or random person from *Heat* magazine. Next, take a random monster or villain from *Doctor Who* history. Combine, then spread the hyperbole on thick. Garnish with an unattributed quote. Create a stir by publishing. Simmer the internet fora and bring fandom to the boil. Then present the finished dish to RTD at a press conference where he can dismiss it as a load of baloney.

I've had a go myself, so for any tabloid editors who might be willing to pay me more than I get writing this column for **DWM**, here's a few scoops from your showbiz insider. I have it on very good authority that...

- *Exclusive: In the next series of Doctor Who,* RUSSELL BRAND *will play the Doctor's greatest-ever foe* – YARTEK, LEADER OF THE ALIEN VOORD, *in what is set to be his most terrifying encounter yet. "Russell intends to gain control of the Conscience of Marinus," a source said.*
- *Coming up: TV's favourite Timelord is due to come face-to-face with* BONO *as his mortal enemy – the* BANDRIL AMBASSADOR. *"It will have audiences running behind the sofa," an insider said.*
- *Who's That Girl? Popstress* DUFFY, *that's who! She's tipped for a part in the new series of Doctor Who as his arch-nemesis* OLD MOTHER. *Bosses reckon she's "perfect for the role – and Welsh too!" Fans can also look out for a cameo from* GIRLS ALOUD *as the* TRIBE OF GUM.
- *Exclusive: New Doctor Who Matt Smith will be facing music impresario* ANDREW LLOYD-WEBBER *in a forthcoming adventure – because the West End legend has been cast in the role of* THAT QUIVERING ORANGE DUVET MONSTER FROM FRONTIER IN SPACE. *"It will be must-see television," said a BBC source.*

Well, stranger things *have* happened...

OUT OF THE TARDIS

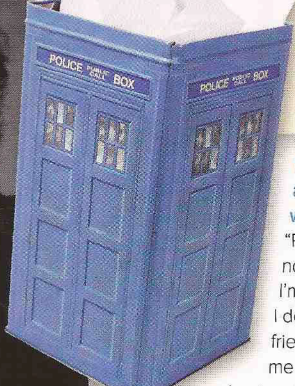
DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Sheridan Smith

Sheridan Smith, the Eighth Doctor's companion Lucie Miller, chats about drowning, drunkeness, and doggies...

Words: **David Darlington** Pictures: **Barnaby Edwards**

Sheridan with Alan Davies in BBC One's recent *Jonathan Creek* Christmas Special.



What's the most ferocious argument you've ever had and who was it with?

"Probably with myself! I've not had huge arguments, I'm not really argumentative, I don't think. Mind you, my friends and people around me will probably say I am... but I get really angry at myself, mainly. 'Oh you *idiot*, why did you do that!?' and I get really wound up at myself. So the most ferocious argument will have been with myself. Either in the mirror or just in my head. That makes me sound like a lunatic, doesn't it? Apparently, when I was little I used to cry into the mirror, to see my own crying face. So that I knew what to do if I was ever putting it on! A little actress, even at four years old! And I had older brothers, so I would always be crying '*Muuuuum! They did thiiiiiiiis!*' And I would practice the upset look in the mirror. Isn't it *terrible*? I'm not like that any more. I don't cry, I just shout at myself now. I've progressed!"

Who is the most fanciable person you've ever worked with?

Oh, I dunno. I've worked with some hotties. That's a really hard one. Unfortunately I've played Ralf Little's girlfriend for most of my career. And I *don't* fancy him. He'll kill me for saying that! Okay, I do a *bit*, Ralf! [*He always says you do!*] I know, he thinks I do. But it's kind of like a brother-sister relationship with Ralf, he farts on my head and stuff and gets his privates out in rehearsals and stuff. *Really* fanciable, yeah! So I don't know. There's loads. Paul McGann's gorgeous, we love Paul, who's *my* Doctor Who! I've been a lucky girl to work alongside some fitties. I'm sure I wasn't the most fanciable person any of *them* worked with. I can almost guarantee that!"

Paul McGann "A fitty."

For a million pounds, would you go without washing, brushing your teeth or using deodorant for three months?

"For a million quid, yeah! I probably do anyway. No, I do wash. And brush my teeth. Sometimes I forget the deodorant, but usually someone has a little one in their bag, don't they? But yeah, for a million quid, who wouldn't? It's only three months, innit?"

What's the first thing you do in the morning?

"I can't say (laughs)! Oh dear. No. I'm joking. Of *course*. The first thing in the morning... oh, I let my dogs out into my garden, my three gorgeous dogs, Enid, Barry and Trish. I love them, they're my babies. There's only me and the dogs living there. God, I sound like a crazy woman who lives on a hill with a thousand cats... but first thing, I let them out for a wee and a poo. Too much information?"

If you could choose the manner of your own death, what would it be?

"Oh, that's horrible! It's giving me goosebumps, I don't want to think about it. I'm already scared of death and now you've asked me that... I'd like to just go in my sleep. I think everybody does, it's the nicest way. Once you've got old, you just have a nice long sleep that you don't wake up from. Oh, there's lots of hideous ways. I can't swim, so drowning would be bad for me. That's too depressing."

What makes you cross?

"Again, myself, usually. What else? I sometimes get cross when I'm driving, I get a bit cross with rude drivers, but then I'm a bit of a rude driver myself, so people probably get cross with me. People who hurt animals make me cross, because I love animals, I think of myself as Doctor Dolittle. Like I said though, I mainly get cross at myself rather than other people, I'm not really like that. I'm not confrontational."

When have you been most scared?

"In the *Jonathan Creek* Special, I had to do my own stunt [*Sheridan had to be trapped underwater – Ed*], and that really scared me, though I was really chuffed afterwards and I got a t-shirt that had 'I do my own stunts' printed on it. All Angelina Jolie, I felt!"

Who sent you your first Valentine's card?

"Oh, f***, I've got a memory like a sieve! I'm sure it was somebody feeling sorry for me. I've got a definite memory that I got really excited and it turned out to be from my auntie or somebody, just trying to make me feel better..."

Have you ever woken up not knowing where you are?

"God, yes! I moved to London when I was 16, and only recently have I kind of calmed down. I'm 27 now, you know, and not drinking as much – maybe a glass of wine of an evening or whatever... but in my teens, when I started doing *Two Pints*, we'd all go out quite a lot, and as you can imagine all these youngsters living down in London, with mum and dad away up north... there were a few nights when we got very, very drunk, and I'd wake up thinking 'Where am I?' – but I was always safe, I was always just at a mate's house or something, I just wouldn't know how I'd got there. With sick in my hair."

What makes you happy?

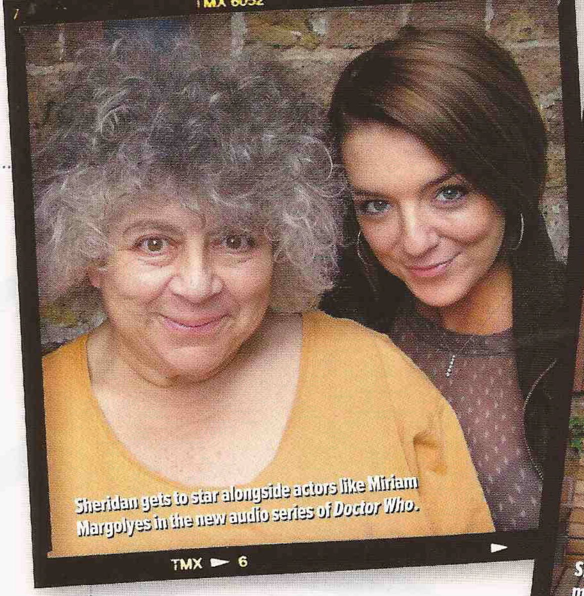
"Oh, loads of things! Doing *Doctor Who* makes me really happy – this job is such a fun job, honestly. You come in, literally having woken up in the morning really excited to go to work, you've got different casts in all the time. What a brilliant job! You don't have to learn any lines, you can look like s*** cos no-one can see you. It's great fun, working with Miriam Margolyes and brilliant people like that. I know it sounds cheesy, but work in general I just love. I've always wanted to do this job, so I always feel very lucky and happy doing it, so I always look forward to work. And my family make me really happy, whenever I'm not working I go straight up north to see my mum and my dad and my brother, up in Doncaster. And Christmas! And my doggies make me happy! And doing this interview with you! *Everything* makes me happy! This is a *much* better question than the one about being cross..."

Have we been visited by aliens yet?
"Personally, I haven't! Though when I'm in the booth with Paul McGann, we get visited by aliens in there... but no, I don't think so. If they have, I've not seen them. If aliens come to see me I'll make them a lovely roast and a nice cup of tea and have a chat about what their planet's like. Introduce them to my dogs, who'd freak out! Chasing little aliens round the garden!"

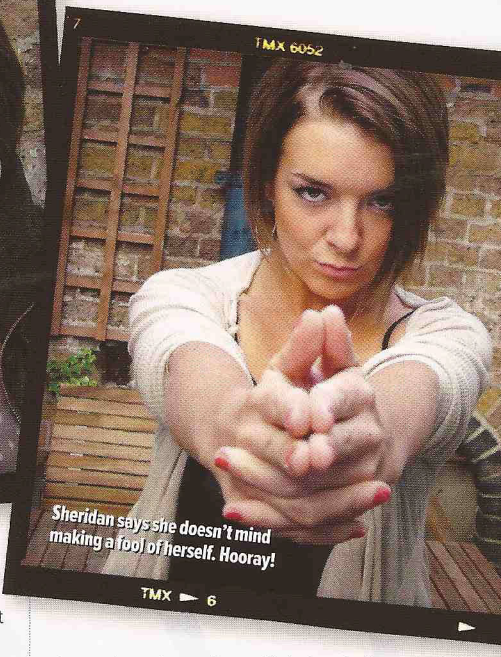
When was the last time you had a taste in your mouth that you couldn't quite place?
"Oh my God! Are these *all* innuendos, or do I just have a dirty mind? It was actually two minutes ago, when I ate my dinner, and there was something I couldn't place in there. I think it might have been celery... it was a lovely dinner, but there was something I didn't like in there. I won't go into the rude answer. My mum and dad might be reading..."

Were you bullied at school?
"No, I wasn't bullied – I was always tiny, I was like two foot tall. My friend – well, he's my friend now but he wasn't at the time – said that on my first day at school, he remembers being tapped on the shoulder and turning round to see me, this tiny little dwarf-child with this huge rucksack on my back that was twice the size of me, and this long hair and this massive fringe. And he said 'Er... hello?' And I went '*Hiya!! I'm the smallest person in this school!!*', and ran off. He said it was the weirdest thing he'd ever seen. Apparently I was going up to everybody saying that! When I got into acting, I went on the Michael Barrymore show, *My Kind of People*, and did this cowboy routine with him. I went back to school the next day, and everyone was taking the mickey out of me and doing the dance routine in the playground. So I wouldn't say it was bullying, but I don't think people really got me. I used to make people laugh, which stopped people bullying me. They can get scared if you're good with comebacks... I was quite an odd child!"

Which part of your body would you most like to change?
"I'm not that keen on my teeth, they're a bit crooked. But I always think when people want to change things about themselves... it's just part of you, isn't it? It's *character* if you look a bit different..."



Sheridan gets to star alongside actors like Miriam Margolyes in the new audio series of *Doctor Who*.



Sheridan says she doesn't mind making a fool of herself. Hooray!

Did you have a childhood hero?
"Yes! When I was at school, when I started getting into acting, I would watch all these films with people like Catherine Zeta Jones, who were all really pouty – you look at *The Mask of Zorro* and she's really *pouty* during the sword fight, and I was thinking that if you were in a sword fight you wouldn't react like that, you'd get right into it! And then I saw *Harry Enfield and Chums*, and that was the first time I saw Kathy Burke, and I thought, *that's* how you do it! She didn't care what she looked like playing Waynetta Slob, or dressing like a little boy. I thought she was great – she's not pouty, she really lets rip. Comedy's best when you don't mind making a fool of yourself, because if you're laughing at yourself, people will laugh with you. She became my idol, Kathy Burke."

If you had three wishes, what would they be?
"Oh, that's really hard... For all my family to be happy and healthy. To one day have a dogs' home. And the other one would have to be for the world... For everybody to have somewhere to live! No poverty, yeah! Are they quite *boring* wishes? [*Is it just dogs you love, or animals in general?*] Well, I wrote this poem when I was a little kid, and it really stuck with me, I still remember this, and it goes: 'I love all cats, I love all dogs / even slippery slimy frogs / I love all worms, now fancy that / Even a frightening vampire bat / I don't care if they creep or crawl / I love all creatures great and small'. Oh, God, how *cheesy* do I sound in this interview!?" DWM

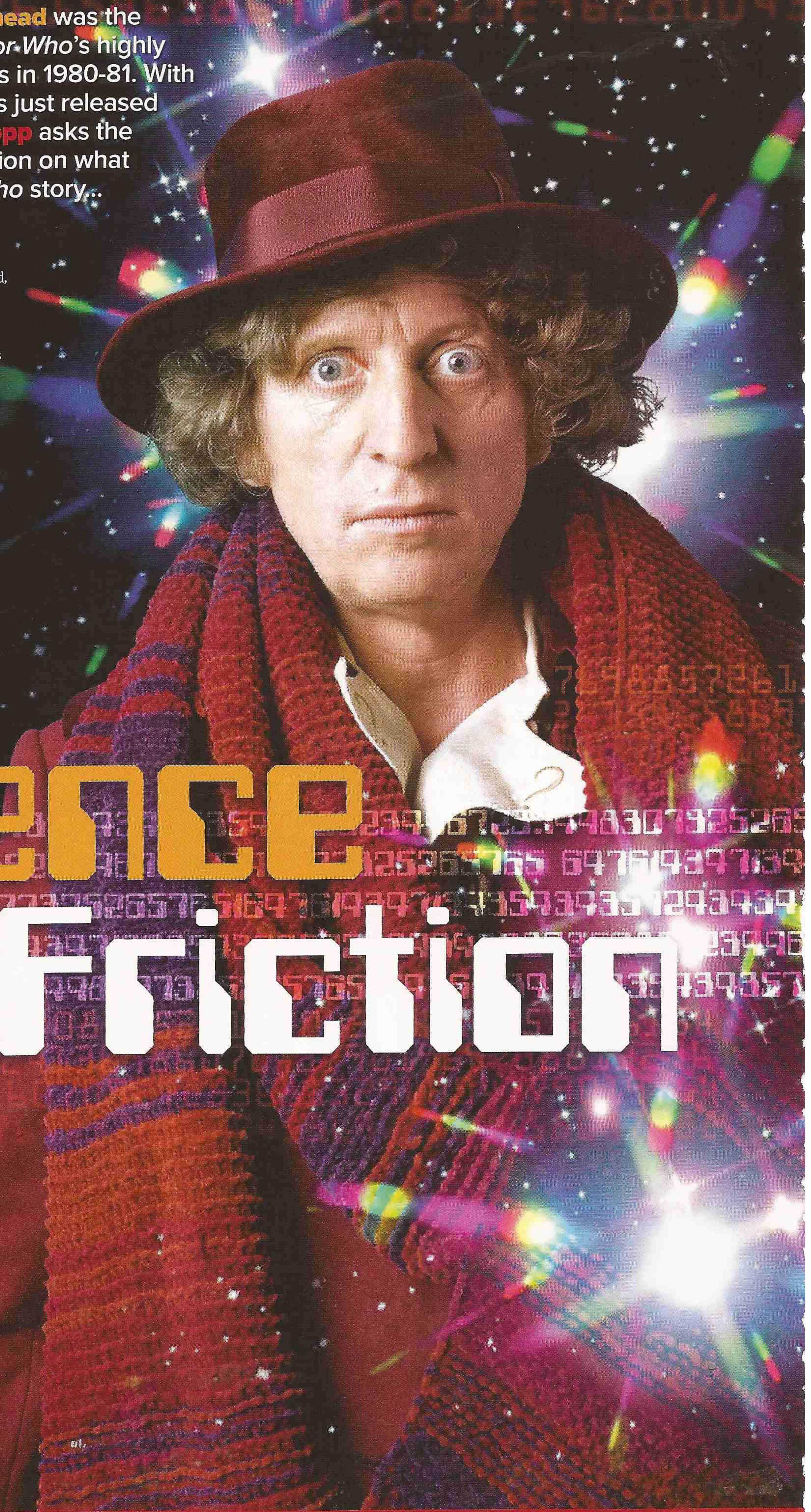
Sheridan stars in new episodes of *Doctor Who* available to download every Saturday night at 6pm. See *www.bigfinish.com* now!

POLICE PUBLIC CALL BOX

"People who hurt animals make me cross, because I love animals. I think of myself as Doctor Dolittle!"

Science Friction

Christopher H Bidmead was the script editor of *Doctor Who*'s highly acclaimed 18th series in 1980-81. With three of those stories just released on DVD, **Jason Arnopp** asks the controversial writer his opinion on what makes for a good *Doctor Who* story...



"Then there's Rose," frowns Christopher Hamilton Bidmead, "using a mobile phone to talk to her mum from millions of miles away – and also millions of years away. The Doctor takes her phone, twiddles it, hands it back to her, and suddenly she can do it. And you think, 'No, Jesus Christ!' I mean, first of all it's bollocks, scientifically, but I don't mind that so much. It raises key questions about the premise of the show that you do not want to raise."

We may as well establish this from the start: former *Doctor Who* script editor Bidmead has the odd problem with the show's contemporary guise. In fact, he has some *very* odd problems with it. When he speaks about new *Who*, though, it's important to note the absence of rancour or resentment. At worst, there's a glint of mischief. Sure, there are times when he yells and thumps the arms of his chair, but this seems more down to frustrated bewilderment than anything else. He doesn't hate the show's latest incarnation: he's merely offering his own opinion, from the kind of scientific, logical standpoint which informed the show's splendidly unique Season 18. The longest run of *Doctor Who* since 1969, it consisted of 28 episodes bridging 1980 and 1981, marking both the début of John Nathan-Turner as producer, and the swansong of Tom Baker's Doctor in the story *Logopolis*, which Bidmead wrote himself.

Bidmead stands in the living room of his airy North London house. Gazing through the patio windows, out into the garden, he sees several men with revving chainsaws. They're not here to remonstrate with him for outrageously calling *Doctor Who* showrunner Russell T Davies "a first-draft writer" (more on that later), but to remove a huge tree which collapsed in Bidmead's garden during the night, due to rotten roots. "It's really rather sad," he says, looking wistfully at it. "We planted that tree 16 years ago."

The man is a self-confessed computer fiend, having enjoyed a whole parallel journalistic career in the fields of science and technology. Perhaps out of journalistic habit, or for protection, or both, he's recording our conversation. During our chat, he'll often attempt to turn the tables on me, asking questions about my own screenwriting – these parts of our conversation will be mercifully omitted.

Dotted around the house are at least six laptops, two Mac machines and a new hybrid which he's building himself. You also notice shelves holding a fair few *Doctor Who* DVDs and Big Finish CDs. Right now, the recently-issued *E-Space Trilogy* box set, comprised of Season 18 stories, remains in its cellophane wrapper. You wonder where, amid all the journalism and generally intellectual behaviour, Christopher Bidmead feels *Doctor Who* fits into his career and life. The answer, when it comes, might surprise you.

"Oh God," he exclaims, now seated on a comfy chair. "Does anyone have a true calling?"

Let's put it this way: what are you most proud of?

"Oh, you have to be careful with looking back over stuff," he smiles. "I think the world and I probably agree that, whatever it's worth, my proudest achievement was the *Doctor Who* stuff. But, for God's sake, that was 30 years ago! I'm also very proud of having written, for over a decade, columns about the evolving IT industry."

Quite early on, Bidmead identified with computers – even before their full potential was achieved. "I had foreseen that, in one way or another, these things were going to change the world. I wrote about them from '81 to '95, which was before the internet arrived! When you connected a computer to the World Wide Web, it was a completely different thing. It was as if I had been writing about telephones, remarking on their colours, or the buttons, or the speed at which the dial returned – then someone said, 'Have you tried plugging that into the wall socket?' Oh, can you do *that*? Right!"

He has written for almost as long as he can remember. "I went to RADA at age of 18, because I wanted to be a dramatist. I didn't know of any respectable way of going to a dramatists' school, so I thought I'd learn about acting. Plus, every morning a bus took me past a building on Gower Street with all these beautiful girls walking into it. I thought, 'I don't know what's going on in that building, but that's where I ought to be!' Then I found out it was RADA, which fitted with my plans, and I got a scholarship. I'd always wanted to sit at home writing in a dressing gown."

Crushed velvet?

"The velvet didn't matter so much. As long as it didn't involve having to get dressed and going out into the real world."

A string of radio drama plays helped a 20-something Bidmead cut his teeth. Then one day, he penned "perhaps the only fan letter I've ever written", to scribe Robert Banks Stewart, praising his 1978 series *Shoestring*. This letter would effectively change Bidmead's life, because Stewart – who had penned the *Doctor Who* classics *Terror of the Zygons* and *The Seeds of Doom* – later recommended him to the *Doctor Who* team. Specifically, executive producer Barry Letts and new producer John Nathan-Turner.

"I was writing for the *New Scientist* at the time," recalls Bidmead, "and that combination seemed right for *Who*. Barry, particularly, was looking for a script editor who could pull the show back to its original premise and go back into the science of it. [Bidmead's predecessor] Douglas Adams, bless his heart – his favourite word was 'silly.' He'd say, 'This isn't working – it's not silly enough. How can we make it more silly?' So Douglas had spent the 70s making *Doctor Who* sillier, in his own brilliant way."

To what extent had Bidmead watched *Doctor Who*?

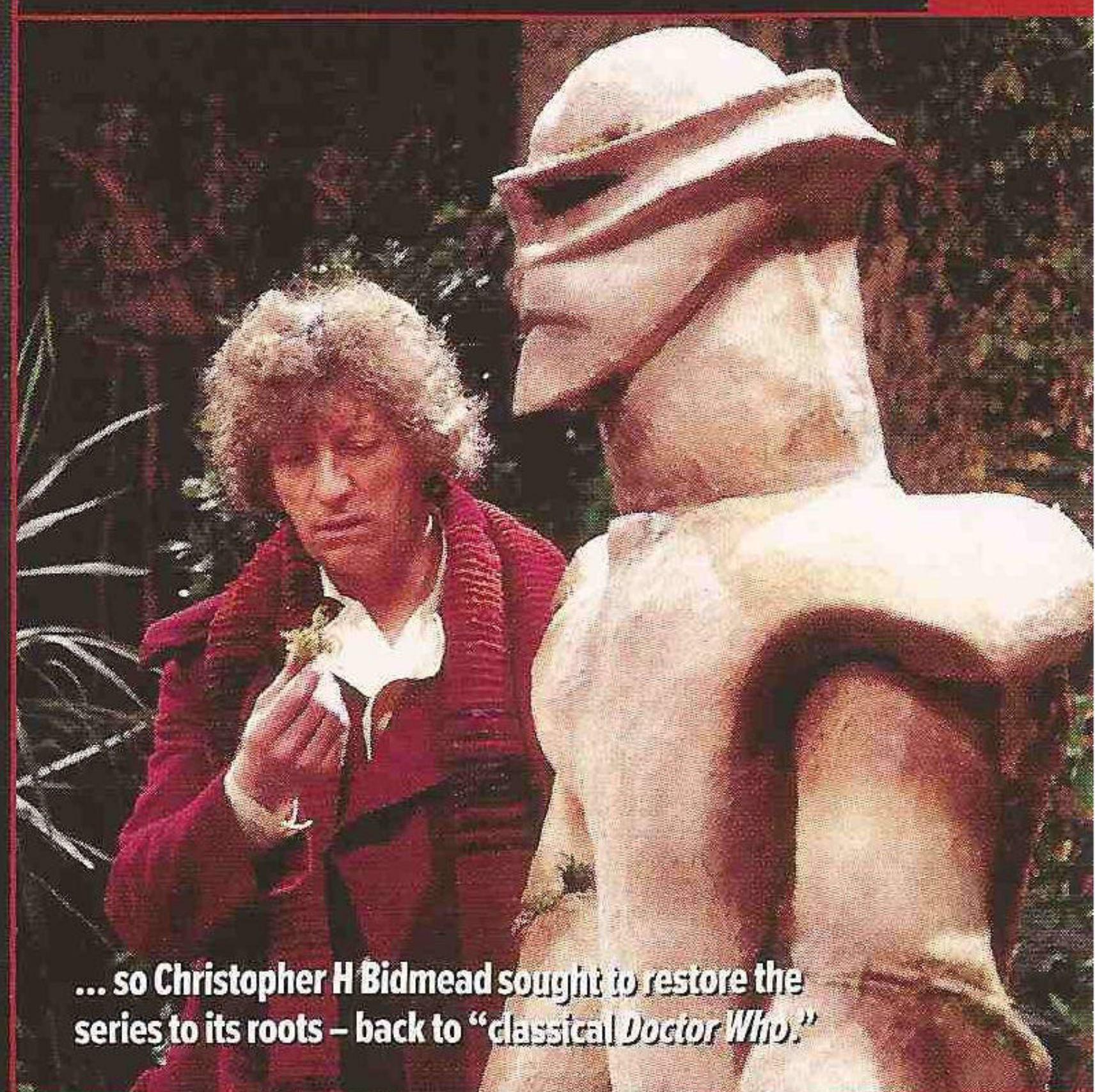
"Oh, not at all. I went away and watched some, then came back and said I didn't think I was right for it, because the whole thing was frankly really rather silly. In an interview like that, the key 'yay-or-nay' guy is always silent. John was doing all the talking, whereas Barry was this shadowy figure sitting beside him. When I said I couldn't do it, Barry's eyes lit up. They wanted to open audience's minds to the idea that science is a wonderfully viable way of getting a handle on the world. Because that had been completely lost. In fact, it had been turned upside-down and become magic, which is the inverse of science. That was one of the things I objected to."

So revolution was in the air. Bidmead, Nathan-Turner and Letts wanted new things – but to what extent were they the *same* things?

"It wasn't revolution," he believes, "it was the reverse of revolution, because they wanted to go back. Barry was reactionary, if you like – this show had gone off the rails and they really had to pull it back to classical *Doctor Who*. John didn't understand that, but he went along with it, until Barry was pulled off as executive producer.

"John, bless his heart," he says, softly. "I think of him with great affection sometimes... but also terrific anger. He didn't actually *get* this thing that Barry was talking about. He'd been Production Unit Manager on the show, and thought it was all a lot of fun – Tom [Baker] camped about and there were rows. That was *Doctor Who*. Stuff came in from John that I just found unbelievable. I can't remember which episode... but when the Doctor turned up with question marks on his collar! Ridiculous. John didn't get it – he's not *called* Doctor Who! He's mysterious, but doesn't walk around announcing it."

Nightmare of Eden was an example of the programme's "silliness" under previous script editor Douglas Adams...



... so Christopher H Bidmead sought to restore the series to its roots – back to "classical *Doctor Who*."

"I HAD WATCHED SOME DOCTOR WHO, AND I DIDN'T THINK I WAS RIGHT FOR IT AT ALL. FRANKLY, IT WAS ALL RATHER SILLY..."

Bidmead saw his lack of previous *Doctor Who* knowledge as an advantage. "I had a strong focus. My sense of what the show was and wasn't about, largely came through Barry and seeing a few of the earlier shows. Russell T Davies has done fabulous things for the show, but one of the problems is that he's watched and loved it all, including the 70s stuff, which to my mind was completely off the rails.

"I haven't watched very much of the latest stuff," he admits. "I watched a couple of Tennant things the other day. I thought, 'Well, this is all great fun. They're all obviously having a great time and the story's rattling along.' But there was all kinds of stuff thrown in. I remember a routine about Inspector Morse and Lewis, which was a bit of fun, but what the *hell* was it doing in *Doctor Who*?

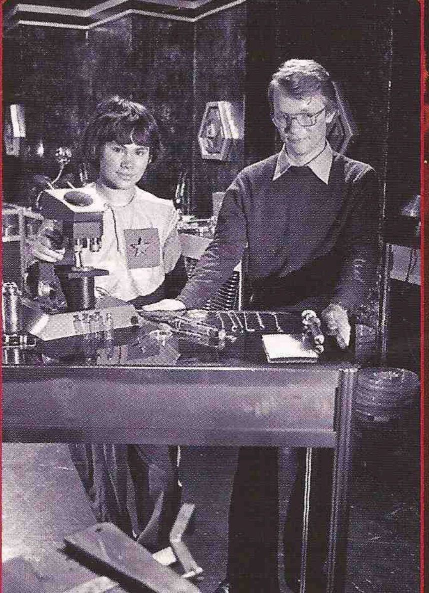
"Russell," he continues, "who I shouldn't call Russell, as I don't know him and have never met him, is what I call a first-draft writer. He sits down in the heat of the moment and churns out something that's delightful and inventive and wonderful. But writing's not about that. It's about going back into that script, and cutting it, and shaping it. The problem is, Russell will put a first-draft script into the studio, because he can. He's in charge!"

Hold on! How do you *know* he does that?

"By watching the show! You can see it's first-draft stuff, surely? In a first draft, you'd chuck in a Morse and Lewis gag, to see if it works. Then on the second draft, it would have to come out, because it's not what the story's about. If Russell does do multiple drafts, then he doesn't do them with the right head on, because you need a script editor's head for the others."

Modern *Who*, though, enjoys cultural references aplenty. That's one of the things which helps plug it into the mainstream and maintain its relevance.

"That's really important," he nods, "and of course something we didn't have at all. You could argue that I'm saying to take *Doctor Who*, put it in vacuo and isolate it from all the stuff that Russell T Davies has been so keen to incorporate, and has incorporated so well. It's perfectly clear that I'm completely the wrong person to evaluate the quality of Russell T Davies' work!"



Full Circle was written by teenager Andrew Smith (right). Bidmead found it difficult to find new writers...

Nevertheless, more evaluation follows. Bidmead targets the "Lots of planets have a north" gag from *Rose*. Good lord, he didn't like that at all.

"What that joke does, is stop you dead and you think about it for the next eight beats of the scene. It's such a silly line. It's not even funny, because we're not talking about north or south – we're talking about accents. It raises questions about the nature of the Doctor that you don't want raised, if you're telling the story properly. Actually, *why* does he have a northern accent? It's not north of Gallifrey – it's quite clearly north of England, which by the way is not a planet, so the joke doesn't work on that basis. It's not even silly in a Douglas Adams sense. It's actually wrong for the story that you're trying to unfold."

Oh, what we wouldn't give, to have Russell materialise across the room for a verbal joust. Except there would probably never be a winner. Both men have entirely different approaches to the same show – and it's this very fact which has kept *Doctor Who* so wonderfully fresh and vital, for so long.

That said, is Bidmead guilty of taking *Doctor Who* too seriously?

"BY THE END OF THE FIRST FIVE ECCLESTON EPISODES, I WASN'T SURE IF I WANTED TO SEE THE NEXT ONE..."

"You can never take writing, of any kind, too seriously. I mean, comedy's got to be *very* serious. If you break the rules of comedy, you stop being funny, for God's sake."

"Lots of planets have a North!" A joke that doesn't work?

Should you be approaching the current *Doctor Who* in such a rational way, though?

"I approach it from the point of view of asking, 'Why didn't that work?' I watched the first new series, with Christopher Eccleston – I mean, he and Tennant are excellent actors – with my 15-year-old daughter Evie. We watched it on the projector." He points to a large blank space of wall across the room. "That's a screen over there, whether you know it or not. And we watched the first five weekly episodes as they transmitted. I wasn't being analytic at that stage. I was thinking, 'Okay, lot of fun. Not actually working for me.' Then by Episode 3 I was thinking, 'Actually, it's not working, period.' But Evie thought it was really good. By the end of five episodes, I wasn't sure I wanted to see the next one. It wasn't that I wasn't enjoying it... but the same thing happened with *Lost*. It was obvious in the first series that they had no idea where they were going. It was a lot of fun, but I was already kind of done with it, and I felt the same thing about *Doctor Who*.

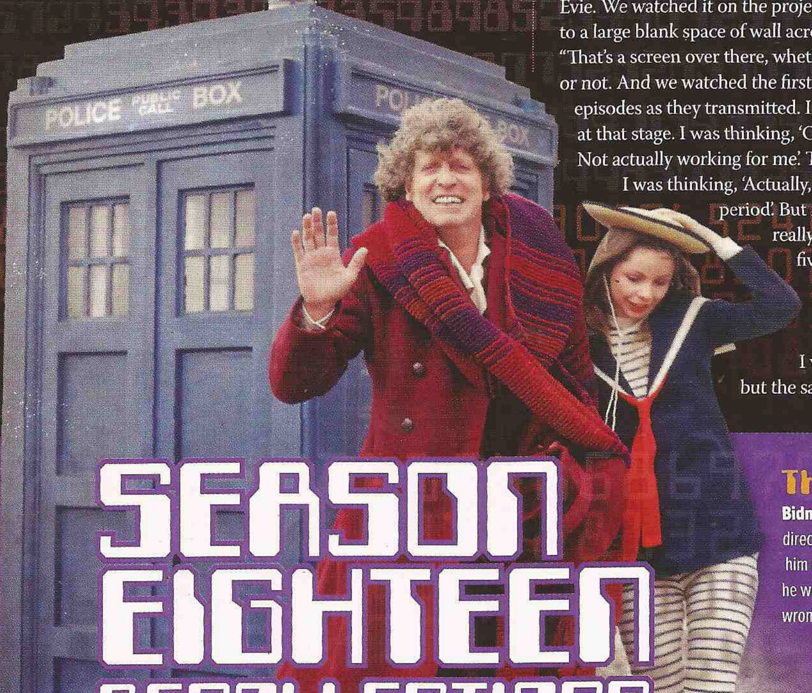
"But that's not the point of the story," he says, jabbing a finger into his chair-arm. "Evie didn't come back the following Saturday and ask me to put the projector on for *Doctor Who*. She'd gone off to something else. I think it's because of those things we've discussed. It's not enough to have a lot of fun – there's fun everywhere. It's also a shame to see that the stories are mostly singular. Russell T Davies, I suspect, has this theory that people might not come back for the next episode. Which is a shame, because part of the essence of my era was that four-episode structure."

You and Evie mightn't have stuck with the show, sir, but millions did, right?

"Oh yes, Russell's done amazing things from that point of view. He's stirred the BBC up into giving it sufficient publicity, which is incredibly important."

In case you're starting to think that Bidmead reserves his criticism for modern-day *Who* folk, let's remind ourselves otherwise. He's equally frank on the shortcomings which he perceived in John Nathan-Turner.

"John was very happy to be taking over the job of producer – and he was very, very good at the job in terms of knowing the ins and outs of getting stuff done at the BBC. This may sound a little bit harsh, but he didn't understand scripts or characters at all. One of the most heartbreaking things about the job was... well, trying to recruit new writers was very difficult. Because you had the old hacks who could produce a script by next Thursday, but who cares? Then you had these young guys coming in from the blue – fans and things – with wonderful ideas, but they wouldn't be able to deliver a script in any shape or form. Somewhere in the middle you had people who had great ideas and skill in putting screenplays together. When you found those guys, you went to John with a one-page story synopsis. He'd read it and say, 'Hmmm... no, not really.' You'd ask him why and he wouldn't be able to tell you."



SEASON EIGHTEEN RECOLLECTIONS

THE LEISURE HIVE

Bidmead: "We hated Lovett Bickford, the director! He's a great guy and it was lovely to meet him again recently. But at the time, we thought he was arty, farty and unable to deliver. I may be wrong, but I think it took an entire day to get that opening shot, of the beach. Lovett wanted to establish himself as this great director, and *Doctor Who*'s probably not the show to do that with. Although if you're talking about the look on the screen, he achieved absolute miracles."

MEGLOS

Bidmead: "Do people not like *Meglos*? I can't remember enough about it. I know I didn't like it at all when I first saw it, but that's true of one or

1980s producer John Nathan-Turner didn't understand storytelling, feels Bidmead.

So he was solely judging on instinct?

"It was instinct, and it was complete bollocks instinct too. I wouldn't put stuff before him that didn't get *my* juices flowing, because his time was too valuable. John also loved stars, and was bloody good at getting them into the show. Which was not unimportant in terms of getting people to watch – we had quite a good viewership during that season. I had the feeling that, to John, as long as the star was in the show, it didn't matter terribly much what character they were playing."

Would you agree that *Doctor Who* has more emotional depth now than you injected in those days?

"Yeah. Well, yes and no. Tennant was written up as 'the Hamlet for our time' and I can believe that, but I don't see that in his portrayal of Doctor Who. I get the feeling from watching Tennant – and I'd be happy to hear your disagreement – that here is an actor who hasn't got a character to play. All this mugging, and all this sketch-playing, makes him a different character in each scene. It's an actor pouring energy into a leaky vessel. I don't wholly blame Tennant. He runs around mugging, getting laughs where he can and being horrified. And that's okay – even Tom, a great actor of the old school, was not above mugging and playing direct to camera. But you had a sense of a consistent character. The key thing in *Doctor Who* is gravitas. But there has to be a mind that can stop and analyse and can see what you don't see. What do *you* think?"

The exact opposite. The Tenth Doctor uses his mugging and humour as a mask, to conceal his loneliness and loss. And he has gravitas to burn!

"Really? I get the loneliness. But it's not the loneliness of *Doctor Who* – it's the loneliness of an actor without a part!"

You're a bad man, sir, but we like your candour. When people speak of Tom Baker's Season 18 performances, the words 'subdued' and 'solemn' are inevitably bandied around. Is that a product of your more serious-minded regime, and/or because he wanted out?

"He didn't want out. He knew he was going, though, which was part of it. And part of it was... and it's not for me to say... but Lalla [Ward, Baker's ex-wife and one-time *Doctor Who* companion] will tell you that his private life was going down the tube at that point. In the studio, we had also put a stop to improvisation. Every time Tom wanted to make changes to a line, it had to go back to the production office for approval. If that resulted in a more sober and sombre Doctor, then actually I don't mind, because that's what we were aiming for. Tom is a wonderful actor – he's extraordinary today too. He's really bounced back – he looked wonderful when I worked with him on audio commentaries last year, and a joy to be around. He's a real survivor. But as I understand, it was a bit of a low for him during Season 18."

One thing puzzles us about Christopher Bidmead's reign of rationality over early 80s *Doctor Who*. He wanted to bring sense and sensibility to a show which, at its core, had a time-travelling machine which was bigger on the inside than the outside. Isn't *that* distinctly anti-science?

"No. No, it's not anti-science, although this is a very interesting question. We weren't above extrapolating scientific ideas, but we hoped to extrapolate them in a way that made scientific sense. Philosophical sense, as well. We would get quite deep into our discussions about the whole thing. But no, time travel is not scientific nonsense. HG Wells, who was very keen on science, was able to write *The Time Machine*. It will work as a story if you don't invite the wrong questions. As long as you realise time travel's not nonsense, then it's no longer a license to introduce other nonsense into the story. Which was perhaps one of the problems with *Doctor Who* earlier, and perhaps later. The central premise of the TARDIS with an inside bigger than an outside, is not inherently unscientific."

Really?

"Absolutely not. Modern science thinks in terms of more than three, four or five dimensions. And when you get down to the level of the Quark, you have to throw away a lot of Newtonian physics. In fact, you have to throw away the whole bloody lot! At the sub-atomic level, you begin to realise that there's acres of stuff you don't know about, and stuff that's unknowable. As [then US defense secretary] Rumsfeld famously said in 2003, there are 'known knowns', 'known unknowns' and 'unknown unknowns'. People took the piss out of him, but if you don't understand that there are 'unknown unknowns', then you have no business calling yourself a scientist."

So what about the mobile phone that can call through space and time? Why can't you accept that as an 'unknown unknown'?

"I'm not saying that *anything* is possible. This is not a license for nonsense. It's a dilemma that confronts science. You could say that mobile phone is not an 'unknown unknown' – it's something that conflicts ▸

HOLLOWS OF TIME

Christopher Bidmead has written a new *Doctor Who* audio play, for Big Finish. Entitled *Hollows of Time*, it is based on a script which Bidmead originally wrote for the Sixth Doctor in 1985.

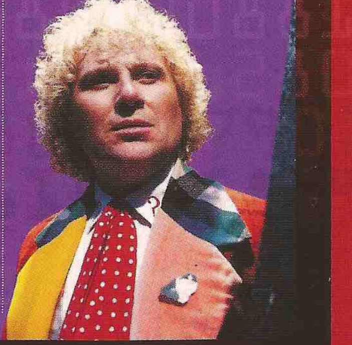
"The BBC paid for it back then," he says, "but it got blown out – can't remember why. Maybe it was a strike, or a change of script editor or something. Then Big Finish got to hear about it, so I got this message out of the blue. I thought, '*Hollows of Time*. That sounds familiar – what the hell is that? Oh, I wrote that!' I couldn't remember a thing about it, but knew I had a copy of it somewhere."

Bidmead finally found the original *Hollows of Time* on quarter-inch tape, backed up from an old computer. "Then I finally found a photocopy of a dot-matrix printed script! I ran it through an optical character resolution program and it said, 'I can't read this – it's a load of bollocks!' Then I got a more sophisticated program and it went through like a knife through butter."

"Looking over my earlier *Doctor Who* stories, I think they were basically radio plays with a bit of moving about. But by the time I got to *Hollows of Time*, I had twigged what television was all about – it's very visual! So I had a terrible problem trying to get it back to an audio play. It was a top-to-bottom rewrite. Nigel Kneale wrote a radio version of the *Quatermass* story that sums everything up with a framing mechanism. I used something like that."

Bidmead recalls what seemed like a nasty surprise, upon finding the *Hollows* script: "I thought, 'Brilliant, I've found it! But wait a minute – there are only two episodes. Where are the other two?' Then I went on the internet and found out that I'd written it for the Colin Baker era, and they were two 45-minute episodes! So it was in fact all there."

"The Master was originally in the audio play," he reveals, "but the BBC wouldn't allow us to have him, so we had to take him out. Which we sort of did... and sort of didn't. At one point I despaired, but it turned out that not being able to use the Master was like the grit in the oyster that produces the pearl!"



two others! So it's perhaps true that it was a script repair-job, and that job was not well enough done. John Flanagan and Andrew McCulloch were a pair of lively writers, whose primary approach was comedy. They may have been the wrong guys for this season."

FULL CIRCLE

Bidmead: "I loved working with [writer] Andrew Smith. He was a fan who wrote in with this great idea and did a script. God, he was impressive. He delivered his stuff on time, and his first draft was terrible. I had him in a room and told him why. He listened to every word, argued points in a thoroughly understanding way, then delivered the second draft on time. Again, it was not good. But he's an anti-terrorist police officer now. I'm sure he's keeping us all safe, because he's a very thorough guy."

STATE OF DECAY

Bidmead: "I suspect Terrance Dicks, bless his heart, may have spread this story about [director] Peter Moffatt restoring some of the gothic elements that I'd taken out – perhaps because I made Terrance bleed on that one, with various rewrites [laughs]. But comparing script versions doesn't bear the Moffatt story out. By the time I'd finished with the script, the vampire stuff had been reduced to subtext, which I thought was a great way to deal with it. The Moffatt 'rewrite' only really amounted to a few changed lines and the return of some vampire-gothic sets."

WARRIORS' GATE

Bidmead: "It was over-ambitious and over-complex. [Writer] Stephen Gallagher was amazing – he came up with this story that was a novel, to be honest. He delivered a novel,

Bidmead felt that K9 was a "narrative destructor" and the dog was written out of much of Season 18.

Tom Baker's mood swings during Season 18 helped create a more sombre Doctor – "which was what we were aiming for," admits Bidmead.

◂ with a 'known known'. You can't just have the Doctor take the phone, twiddle it about and hand it back. From my point of view, of the over-seriousness I'm bringing to the show," he laughs, "that is fundamental."

Without that over-seriousness, we wouldn't have Season 18 – and *Doctor Who* would be all the poorer for it.

"It's nice of you to say that, although you see it as different approaches to *Doctor Who*. I don't see it like that. In the eighteenth century, it was very fashionable to daub brown gunk over old masters, to make them look old. One of the things that twenty-first-century restorers are doing, is taking those layers of gunk off, to find the real picture underneath. Obviously you've got to stop at the right point!"

So you were taking the gunk off *Doctor Who*?

"... and doing quite a bit of serious repair work. My season was the real season with all the gunk taken off it!"

Did you worry, at the time, about alienating the family demographic? Confusing kids?

"No. Not at all. I mean, I did care very much about the audience, but any good writer has to have a strong feeling that they do have an intuitive connection with their audience. I wasn't sitting around thinking, 'Will the kids get this?' I was thinking, 'Well, I was a kid once, and *I* get this, so it's gonna work.' One wasn't playing to a demographic – that came into television's general vocabulary later. It's very important in terms of advertising and so forth, but sends you off on completely the wrong tack. You end up thinking, 'I like it, but they won't get it.' It doesn't work like that at all."

What about the perceived shortcomings of your tenure? Critics often, ironically, cite an excess of technobabble...

"Those people must have missed the point, because words like 'technobabble' and 'bafflegab' were both in our vocabulary, and it was a no-no. *Verboten!* We didn't just chuck in a line like 'Change the polarity of the aneloids'. I was insistent that if we were going to do that, we'd have a scene earlier which sets up what the aneloids are, and why changing their polarity is going to be so effective. If any bafflegab lines slipped in, they were certainly not slipped in by me!

"Technobabble doesn't work," he notes, "because the key thing is the story. At some level, you've got to understand everything. You can't insult the viewer's intelligence by saying, 'I'm going to slip that one by you'. And that was what was wrong with that bloody sonic screwdriver."

Ah, yes. You hate that screwdriver!

"Of course! You cannot have a magic piece of kit which you wave to sort out any problem. Same goes for K9. These were narrative destructors, and for that reason they had to go."

Surely, though, the sonic screwdriver quickly solves problems which might otherwise be fairly dull – like getting through a door?

"But if you introduce the sonic screwdriver for doing that, you've quite literally lost the plot. You see, the key is in your question. If getting through the door is boring, then let's not have it!" (At this point, he becomes highly animated, raising his voice and banging those chair-arms.)

Bidmead despairs that the sonic screwdriver has made a comeback...

"What the *hell* is the door doing there? If getting through the door is going to be really interesting, then let's *make* it interesting – let's not take out a sonic screwdriver!"

But sometimes you might need a door. For instance, when the Doctor is incarcerated.

"No you don't. You don't need stuff that you don't need! It's wrong to put the Doctor in a cell if him getting out isn't going to be very interesting. Whereas if you're going to play a psychological trick on the guard, you have the makings of a scene." He begins shouting again: "*Never write anything that isn't a scene!*"

K9 and the sonic remain very current, very popular delights. Don't toy sales alone prove that people obviously love these creations?

"Yes, marketing people love them."

But, clearly, the people *buying* them love them!

"Well, maybe, but it's the death of the story. Stories are not everything – there are other things in the world beside stories. If your business is selling sonic screwdrivers, then for God's sake let's have the sonic screwdriver! But if your business is stories, then the sonic screwdriver is exactly what you *don't* need. If people like collecting TARDISes or sonic screwdrivers, then that's great for them. There's no narrative in a shelf of *Who* memorabilia, but maybe that's satisfying in some way. That's absolutely fine: it's just not the game that I'm in."

We wonder if, by this point, our debate might have offended Christopher Bidmead. Then he says, "This is a good interview, by the way. You're asking the right questions, and I'm offering absolutely brilliant answers!" and laughs uproariously.

Did Bidmead feel pressure in writing Tom Baker's final tale after seven years, *Logopolis*?

"There was pressure all the way through that entire season. I'd say I wrote about 70 per cent of it, taking rewrites into account. Yes, there was pressure in

with huge action paragraphs and bits of dialogue that were just people talking, rather than scenes. It had to be rewritten from top to bottom, but I'd hope we dramatised Steve's novel! It was very, very inspiring stuff."

THE KEEPER OF TRAKEN

Bidmead: "That was [writer] Johnny Byrne, wasn't it? I remember him being away in Greece during the redrafting process, and I couldn't get hold of him. So that was one of those nights when I had to lock myself away in the office 'til late at night, writing away. One night, I was there so late that I got locked in! The Master was a cracking good villain – if *Doctor Who* was a medieval mystery play, then he was the Devil. I've always been very fond of anagrams – Adric was an anagram of 'Dirac' – although it was John Nathan-Turner's idea to name Tremas as an anagram of 'Master'. That's not the sort of thing I would have done, because of the lack of logic!"

LOGOPOLIS

Bidmead: "I don't understand why the Doctor deciding to flush the Master out of the TARDIS still creates questions buzzing around the internet! Of all the questions you could ask about *Doctor Who*, why ask that particular one? It's a vivid concept, which is what I like about it. It may be one of those ideas that shouldn't have been opened up in the script, and if so that's me to blame. I can only say it worked for me at the time, on all sorts of levels! I like the drama when he opens the TARDIS doors and you're convinced the water's going to come crashing in, but of course it doesn't!"

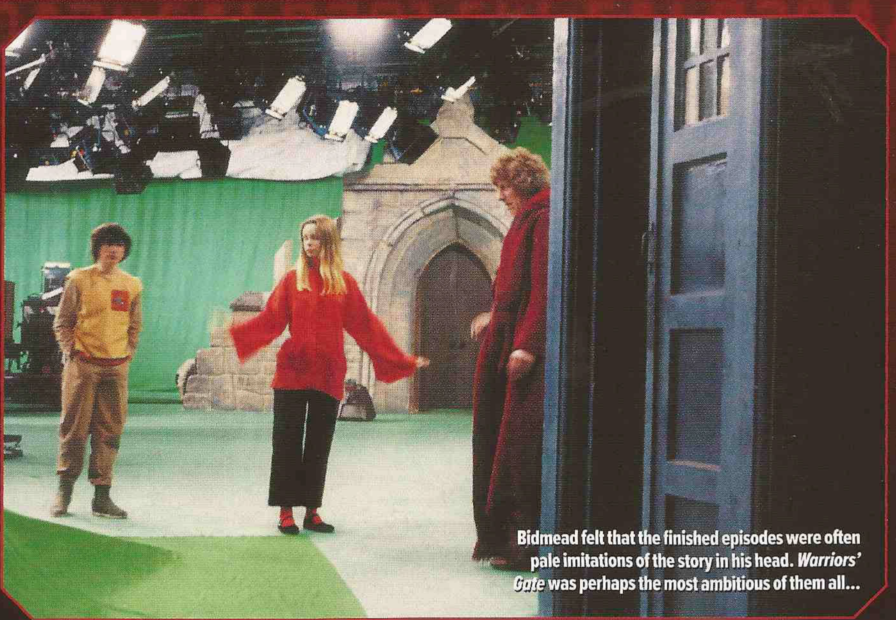
paying-off Tom. You just wanted to get it right – it was a great honour to be asked to write that, but there wasn't any *special* pressure."

In terms of structure alone, *Logopolis* is unlike other *Doctor Who* stories. It moves forward, through different locations, as opposed to numerous stories which necessarily remained anchored to the sets introduced in their first episode.

"You've touched on an interesting point – one of the disciplines was the sets. That did help in structuring stories and keeping them tight. I'm very jealous of today's combination of budget and technical resources. Particularly, a PC that can do, for tuppence an hour, what we were having to pay £2000 an hour for in a Quantel studio. And obviously we wouldn't achieve anything like the effects today. We were obliged to use Quantel, because the BBC wanted to use us as guinea pigs to evaluate it. So a fair bit of our budget disappeared into that, and if you look at it today, it's not especially impressive!"

One of Bidmead's finest *Logopolis* innovations was, of course, the Watcher.

"He was an adumbration of the Doctor-to-be. I thought you had a show which was moving about through time, so you could have time overlaps, obviously. The Watcher is a time overlap. I thought how it would be visually, and thought it would be quite chilling. One of the tests of writing is whether it creates that tingle in the back of your head – and it did for me."



Bidmead felt that the finished episodes were often pale imitations of the story in his head. *Warriors' Gate* was perhaps the most ambitious of them all...

"THIS IS A GOOD INTERVIEW. YOU'RE ASKING ALL THE RIGHT QUESTIONS, AND I'M OFFERING SOME BRILLIANT ANSWERS!"

Bidmead found himself continually disappointed by "the physical manifestations of *Doctor Who* scripts, when they came to the screen. They were... saddening. That's not to demean anyone on the show at all – actors, technicians, set designers or directors. It's just that what happened in the studio – what finally went onto tape – was a pale reflection of the real story, buzzing around in my head. It's a process of destruction. You brainstorm with the writers, they go away, then come back with *sort of* what you had in mind, but with bits on it. Then you do a rewrite and maybe get it firmed up a bit. Then you might just get it really, really good, and spot-on. Then it's trundled into the studio!" he laughs. "Bits get stuck on it, and bits start falling off it. You can never succeed in that process."

Did you watch subsequent seasons?

"I think I saw one episode from Sylvester McCoy's tenure. Not his fault. It was pure John Nathan-Turner by that point. And it... well, let's not get into that."

Bidmead left his script-editing post after Season 18 ("I felt they didn't have the same respect for the job as I did, so asked for a 30 per cent pay rise, which they couldn't give me..."), but went on to write Peter Davison's first story *Castrovalva* and the later *Frontios*.

"It was sad," he says, of leaving the job. "But it hadn't all been plain-sailing: John and I had had huge rows, and so had Tom and I. For some reason, I wasn't invited to production meetings, either. I once turned up to one, and JNT tore me to shreds afterwards. Absolutely yelled at me. I never went to another."

Presumably, the rows were always professional, though. Never personal?

"Oh, *always* personal! Oh yes."

At this point, Bidmead launches into a rant with such sudden gale-force vigour, that we initially think it's aimed at us, and glance at nearby exits.

"'*You f***ing idiot, you don't understand stories! You're pissed all afternoon anyway, so I don't know why I'm even arguing with you!*' Oh yes, it was *highly* personal! Professional? To hell with that. Part of my problem was being really bad at office politics: I think [later script editor] Eric Saward was much better at that. I would tell Tom, 'You're a great actor, but my God, you're really screwing up this studio. The way you piss off your fellow actors while ingratiating yourself with the extras is just nasty.'"

So how did that not result in bad feeling?

"Oh, because that was the BBC. It's an amazing institution. You take all these very, very bright guys, chuck them together and give them a great deal of beer as they used to do in those days. *Doctor Who* was an incredible phenomenon. The budget was nil, the publicity budget was nil, and yet it was a national institution and we were expected to make it work, week in, week out. Of course there were going to be rows, and of course they were going to be personal! I think everybody understood: that *was* the professional approach!"

Actor Matthew Waterhouse, who played Adric, does at least remember you as his favourite *Doctor Who* person.

"Oh, how sweet. Maybe I was the only one who was kind to him."

Christopher H Bidmead is a fascinating character, and tremendous fun to spend time with. Yes, he might like the sound of his own voice, but then most interesting people do, and largely should. Yes, he's said some controversial things about Russell T Davies and his *Doctor Who* work, but you can't help admiring his gall in doing so.

"Hopefully I haven't been too outspoken!" he says, as we wind up. To be frank, he probably has. So, because we're not a tabloid newspaper, we decide to give the man one more chance to say something nice about current *Doctor Who*: is he fundamentally happy that it's back on our TV screens?

"Well, on a purely practical level, it stimulates DVD sales. So yes!" he chuckles. "I'm also immensely impressed that Russell T Davies could take a show like that, which had fallen like the rotten tree at the bottom of my garden, and bring it back to life in that amazing way."

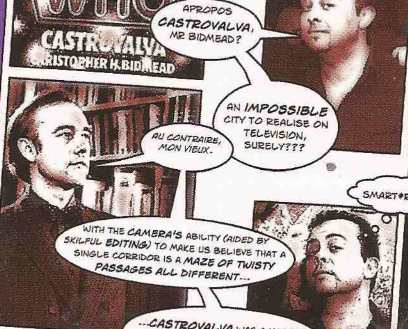
Splendid! We stand up, ready to leave.

"It's just a shame he has to call it *Doctor Who*."

Ah. Well, we tried. DWM

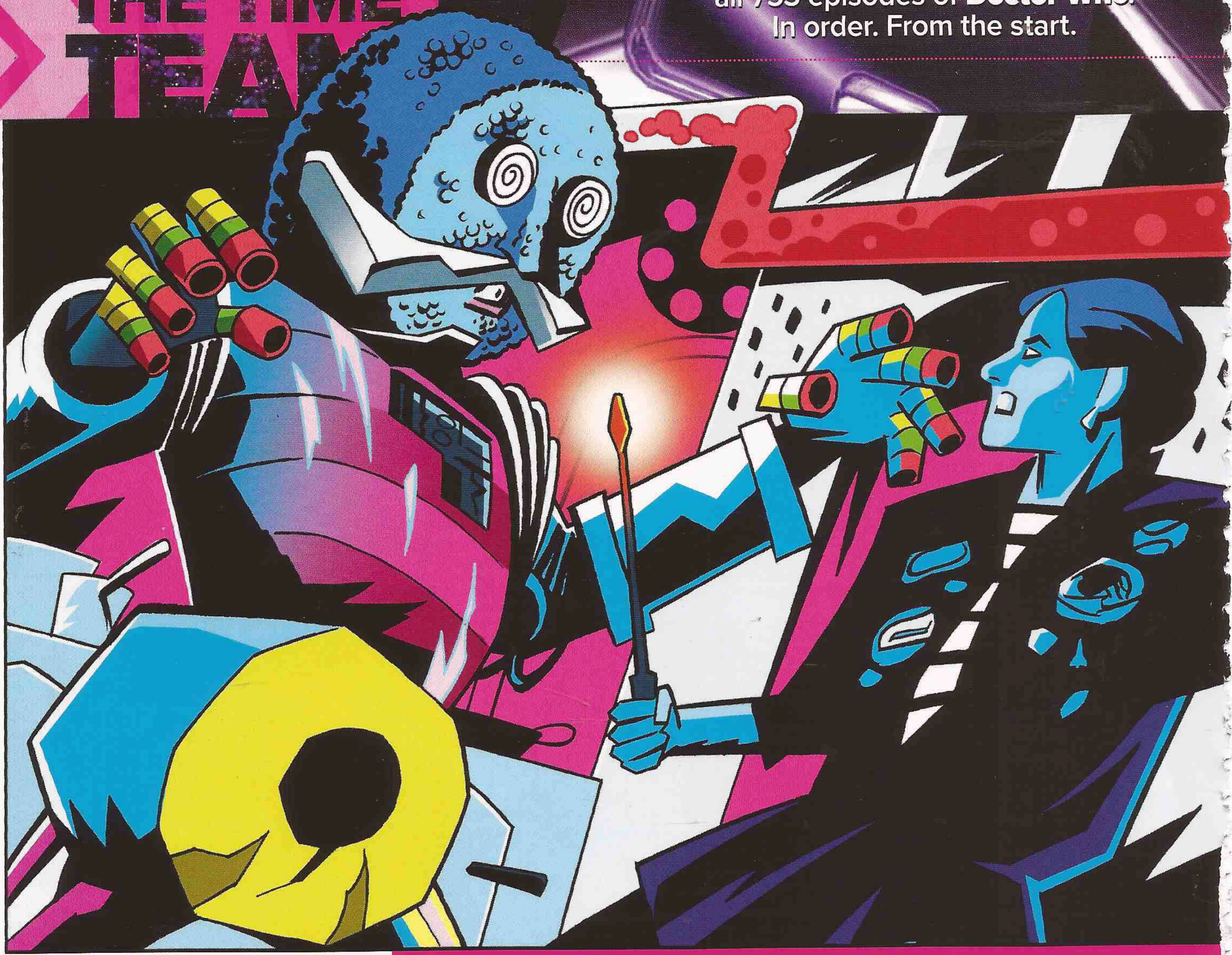
ONE LAST THING...

A few days after our interview, **DWM** e-mails Christopher H Bidmead to ask him one further question. 'Was *Castrovalva* an example of 1980s *Doctor Who* being unable to adequately realise his sophisticated concepts, such as the titular impossible city...?' We're more than a little surprised – pleasantly so, we admit – when he sends back a comic strip by way of reply...


DOCTOR WHO
CASTROVALVA
CHRISTOPHER H. BIDMEAD
APROPOS CASTROVALVA, MR BIDMEAD?
AN IMPOSSIBLE CITY TO REALISE ON TELEVISION, SURELY???
AU CONTRAIRE, MON VIEUX.
SMART*RSE!!!
WITH THE CAMERA'S ABILITY (AIDED BY SKILFUL EDITING) TO MAKE US BELIEVE THAT A SINGLE CORRIDOR IS A MAZE OF TWISTY PASSAGES ALL DIFFERENT...
...CASTROVALVA WAS A NATURAL SETTING FOR A STORY INVOLVING THE GOOD DOCTOR.
© BIDMEAD WORLDWIDE ENTERPRISES

THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

»EPISODES 672-674

THE HAPPINESS PATROL

There's a chasm dividing our Team
In this tale of sweets, fondant and cream
Jac's quite overjoyed
But Richard's annoyed
Clay and Peter sit somewhere between.

Every so often a story comes along that divides the Time Team – but rarely have positions varied quite so widely as today, when the foursome sit down to watch the three episodes of *The Happiness Patrol*, by Graeme Curry.

The story begins at night in the mean streets of Terra Alpha, as a rebellious 'Killjoy' is exposed by Silas P, undercover agent of the Happiness Patrol. "What a *fantastic* opening scene!" says Jac. "Admittedly this is possibly inspired by the *Monty Python* sketch about the land where everyone has to be happy, but this is really quite creepy – the concept of the regime, the paranoia – and who can you trust? My husband would say this is 'Kafkaesque', but then he's cleverer than me."

"I like Silas P's line about a 'secret place to go to indulge our miseries,'" says Peter. "Shame that internet forums didn't exist back then."

The TARDIS lands in a nearby street. "I didn't realise they *were* streets, to start with," says Jac. "The story is clearly so studiobound, you can't imagine it being outdoors."

Richard nods. "And just like the corridors of Paradise Towers, these streets don't feel real in any sense. Look what happened with the late-night café scene in *Remembrance*. A good set and a few sound effects, and suddenly it felt real. This just feels like wooden sets in a studio. Very bad wooden sets."

"But they're *strikingly* bad," says Clay. "Like theatrical flats. It looks to me as if a deliberate decision's been taken to emphasise the cheapness and artificiality of this planet as a metaphor for the... er, cheapness and artificiality of its society."

The Doctor tells Ace that he's heard disturbing rumours about Terra Alpha and has come to sort it out. "Looks like the Doctor has an agenda again, for the second story in a row," says Peter. "As if he's travelling round the universe crossing off items on his 'things to do' list."

"And it does rather feel like deliberate meddling with people's affairs," says Richard. "Which the Doctor has been against in other Time Lords like the Monk. Now he's going on his own crusade!"

The Doctor and Ace are picked up by the Happiness Patrol and herded into the 'waiting zone' with fellow prisoner Harold V, from whom they learn the truth about 'happy' dictator Helen A. "I like these scenes," says Clay, "and you've gotta love the Doctor's line that he's basically happy 'despite the disturbing nature of so many universal truths'. The idea of a fruit machine electrocuting Harold is great, but sadly it's just a modern 1980s fruit machine. That's a bit *too* artificial. And cheap."

Helen A announces an execution – and her robot henchman, the Kandyman, is revealed. "The Kandyman! A monster made of sweets! I love it!" cries Peter. "And what a bizarre death scene – surely, the first strawberry-flavoured execution the series has seen?"

"He looks *brilliant*!" enthuses Jac. "A proper creature of childhood nightmares. And the story is so dark – drowning in strawberry fondant!"

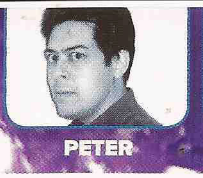
But Richard's not at all happy. "I hope there's some phenomenally good reason for him being made of liquorice allsorts, otherwise this could be one of the silliest creatures we've ever seen in the series. And, oh dear, he has spinning eyes as well."

Ace gets angry and the Doctor restrains her, hissing 'You're no good to me like this.'

"That's really quite disturbing," says Peter. "It implies the Doctor is actively using his companion as a weapon in his battles. For all his clowning

Cliché Counter

DEATHS ON SCREEN SO FAR	01193
ONE OR MORE REGULARS RENDERED UNCONSCIOUS	00207
ONE OR MORE REGULARS INCARCERATED	00252


PETER

CLAY

JAC

RICHARD

around, this Doctor is definitely developing a darker side." He's not impressed when the Doctor makes his escape in a patrol car. "What's the point in a buggy that moves slower than walking speed?"

"It looks and sounds like a ride-on lawnmower," sighs Richard.

The action shifts to Happiness Patrol HQ, where Ace meets disillusioned patroller Susan Q. "I'm getting really confused by these rapid edits," says Peter. "There seems to be a new location and a new character – the blues-playing student, the census taker, *etc* – introduced every minute or two. And none of the scenes seem to play out properly or follow on from each other."

"But at last with Lesley Dunlop as Susan Q we have something approaching a realistic character," says Richard. "Her despair and depression seem quite believable."

"Actually, hardly any of the Happiness Patrol ever smile," says Jac. "Daisy K and Priscilla P look cross all the time. Perhaps that's meant to be a deliberate comment on the situation?"

"Can I just put in a word for incidental music composer Dominic Glynn?' says Clay. "The harmonica theme is haunting, and I love it that Earl plays a sad version of the Happiness Patrol jingle."

The episode ends with the Doctor entering the lair of the Kandyman, the dreaded Kandy Kitchen. "He seems to have found his way there, and his way in, remarkably easily," sighs Richard. "There's no reality to this world."

The happy couple! Helen A (Sheila Hancock) and her obedient hubby, Joseph C (Ronald Fraser).

Into Part Two, where the Doctor escapes the Kandyman by glueing his feet to the ground with lemonade from a soda siphon. Peter groans. "That would have looked contrived in a panto."

"I disagree," says Jac. "The Doctor heard the Kandyman say 'A man after my own soft centre' – realised he was made of sweets, and exploited it."

But Richard's had more than enough. "This is getting really ridiculous. We've had some marvellous flights of fancy in *Doctor Who* over the years, but this is hideous. It's not just this escape that's contrived, *everything* seems to be. The storytelling is mind-blowingly awful, jumping from one story point to another without any sense of flow or logic. It's supposed to be a dictatorship – but characters like Earl Sigma and Trevor just wander around."

The extent of the divide becomes apparent. "I think it's brilliant," says Jac. "I agree that, like *Paradise Towers*, there are some production shortcomings, but what a dark and disturbing concept."

"I like the boldness of it," says Clay. "Superficially it might seem like *Paradise Towers*, but the dialogue and characterisations are miles ahead. It has the air of a creepy, deliberately unreal kids film, *Edward Scissorhands* or something, but what it lacks is the budget. In fact, it looks more like a strange piece of political theatre about a South American junta or Soviet Europe. You know, Bertolt Brecht, the alienation effect?"

Jac nods – but Peter hasn't a clue. "*The Alienation Effect* would be a great story title, though." His attention is piqued when the Kandyman's 'partner' Gilbert M returns to the Kitchen. 'And what time do you call this!?' shrieks the Kandyman.

"They're like an old bickering married couple," laughs Peter. "Marvellous. Sort of Robert Holmesy!"

Ace has fallen in with the Pipe People, the original inhabitants of Terra Alpha. "Did we miss the bit where the Pipe People met Ace?" wonders Jac. "A lot of stuff does seem to happen off screen – have scenes been cut or am I just not paying attention?"

"The Pipe People look great," says Clay. "But I'm finding it very hard to make out what they're saying."

Helen A sends her pet Fifi, a vicious alien attack dog puppet, after Ace. "She can't love Fifi that much if she keeps her in such a tiny cage," notes Richard.

Fifi meets Ace's Nitro 9 head-on. "Poor Fifi!" says Peter. "All she did was growl and Ace threw a bomb at her. That girl has serious anti-social problems."

The Doctor confronts two Patrol snipers on a balcony. "This scene is just terrific," says Peter. "The Doctor's barely controlled anger as he disarms them and tells them to 'shut up' is brilliantly played by Sylvester. A character defining moment."

Jac agrees. "'Look into my eyes, end my life...' There's some lovely dialogue in this story."

"I like the scene," says Clay, "and I like Sylvester, but I'm not sure about this side of the Doctor. He seems to be setting himself up as some sort of ultimate moral authority, which cuts against the character as we've known him for 24 series."

The episode ends with the grim prospect of Ace being forced to entertain (unseen) crowds at the Forum or face execution. And into Part Three, where Helen A snatches a few sweet words with bandaged Fifi. "This is interesting," says Richard. "It seems she genuinely wants to make the planet a happy place and she *doesn't* have some ulterior motive. Which means that she has to be completely psychotic."

"And Sheila Hancock's performance is typically wonderful," says Clay.

The Doctor arrives at the Forum and croons *As Time Goes By*. "If he wanted to sing something really miserable rather than just melancholy," says Peter, "he should have done something by The Smiths. *How Soon Is Now* or *Girlfriend in a Coma*."

"But they've already established with Trevor Sigma that melancholy can be pleasant," says Jac, "whereas miserable is miserable. Although, actually, I do love The Smiths."

But Richard's really not a happy bunny. "Nothing seems to happen in this story. I can't seem to discern any real drama. The Doctor seems to bounce around wherever he likes, in the Kandy Kitchen, in the streets, in the pipes, even right into Helen A's palace, but nothing seems to be actually happening."

"And how exactly has the Doctor managed to spark a revolution across the entire planet?" wonders Peter. "All he did was sing a few bars of a song and laugh a bit. I don't get it."

"Everybody's *genuinely* happy now," reckons Jac, "cos someone's stood up to the Happiness Patrol!"

AND **YOU** SAID...

"Dominic Glynn's incredible score has got to be one of the greatest examples of incidental music the series has had to date. The aching harmonica is absolutely perfect and sets up the moody atmosphere of the story beautifully." BLAINE COUGHLAN FACEBOOK

It's a Pipe Person! Sweet!

"You've got to admire the smuggling of a Thatcherism satire onto primetime BBC1 at the height of Tory Government complaints of left-wing Corporation bias. It's a shame no-one, except Bassett's legal team, was tuning in to generate some promotional column-inches." TONY DARBYSHIRE EMAIL

"The Kandyman's exasperated bitchiness is fab, and, as with the Pipe People, he's brilliantly designed and realised. In fact, even Fifi looks pretty good." NEIL CLARKE FACEBOOK

"There can be few ideas so quintessentially *Doctor Who*ish as the Doctor just turning up one night and toppling an authoritarian empire without firing a shot." ALEX WILCOCK EMAIL

"On paper, 'be happy or die' is a wonderful idea. It just came a bit unstuck along the way – more shockingly because with the previous story it looked like the production team had got it right." TONY GREEN FACEBOOK

In Issue 409, the Team will be watching *The Greatest Show in the Galaxy*. Send your comments to *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 25 April.

The regime starts to crumble like a Cadbury's Flake. The Kandyman is drowned, the Pipe People take to the streets, and Helen A's consort Joseph C runs off with Gilbert M. "Hilarious!" cries Clay. "And the sudden effects shot of their shuttle leaving Terra Alpha is totally unexpected."

The Doctor confronts Helen A. "Like the last story," says Peter, "the Doctor talks directly to his enemy, inflicting a final crushing, psychological defeat and watches them crumple before him. The grim satisfaction he seems to get as Helen A discovers he's just killed Fifi is really quite worrying."

"A brilliant ending," says Jac. "She's lost her planet, her husband, and now the thing she loved best; how can she keep being happy through genuine grief? It really gets the message home. Except, however dark this story is, I wonder if that's going a bit too far for a kids' show – the Doctor is being deliberately cruel."

Richard issues another sigh. "So, this entire overthrow of Helen A's regime happened in one night? Ridiculous. Like a number of stories, the core idea was potentially interesting but in virtually every respect I thought this was badly executed and nonsensical. After *Remembrance of the Daleks*, I was really looking forward to seeing how things would develop. This has crashed right back to square one for me."

"It was original," reckons Peter. "Disjointed, yes, but really quite good."

"You're gonna hate me for this, Richard," says Clay, "but I think it wasn't outrageous *enough*. The best bits were the *wildest* bits: the Kandyman mintily picking up the phone, the strawberry execution, the eloping 'Denis Thatcher'. The unreal aesthetic of it appealed to me but also made me uneasy – it was hard to care because the society seemed so unbelievable. Where were the oppressed masses? We didn't see even one front door."

"Well, I thought it was fantastic!" says Jac. "Dark, creepy, a bit surreal, and with a really quite brilliant Doctor. In fact, one of the best stories for seasons and seasons. So there!" DWM

> **"The Doctor appears to be setting himself up as a sort of ulitmate moral authority..." Clay**

As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

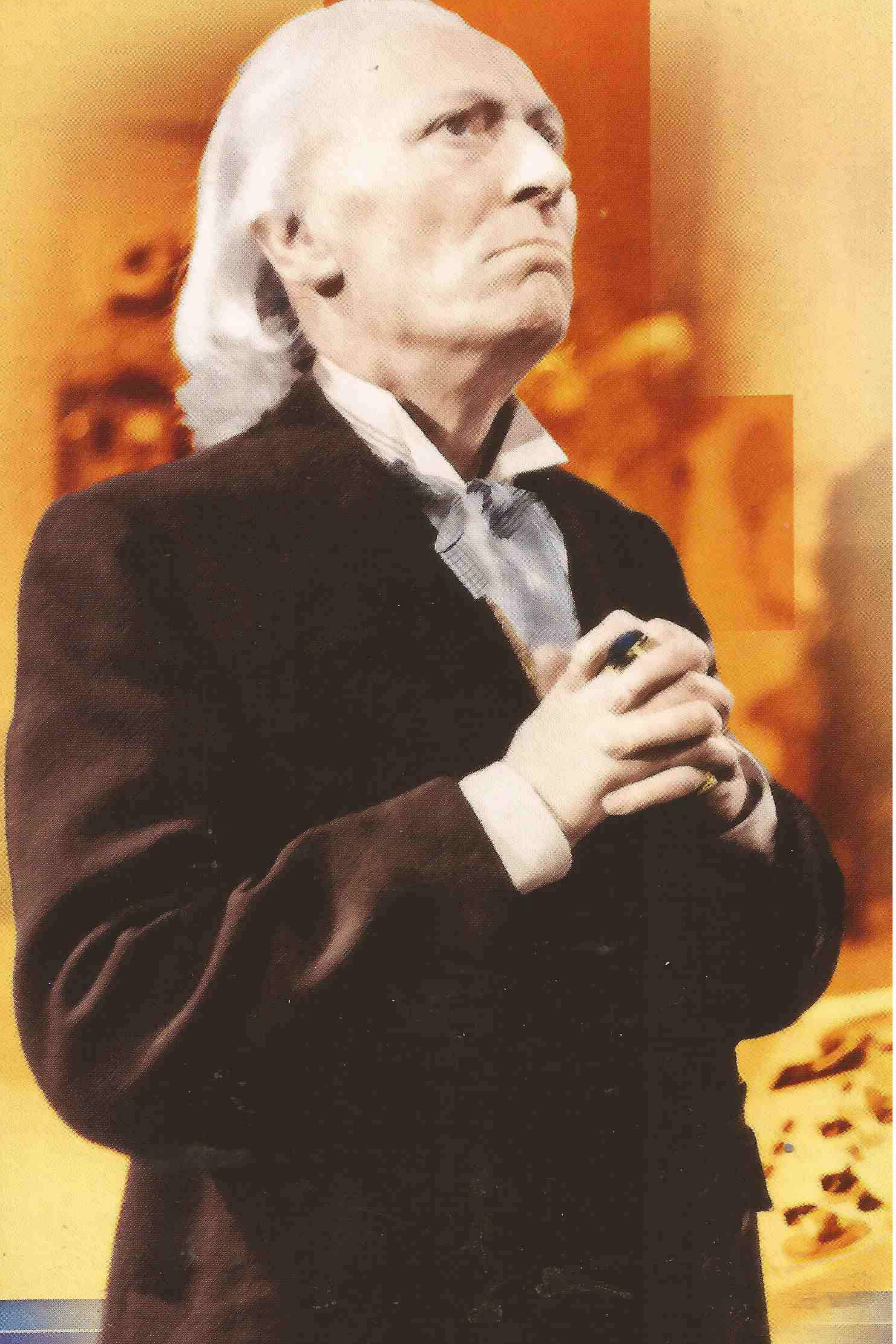
The FIRST DOCTOR

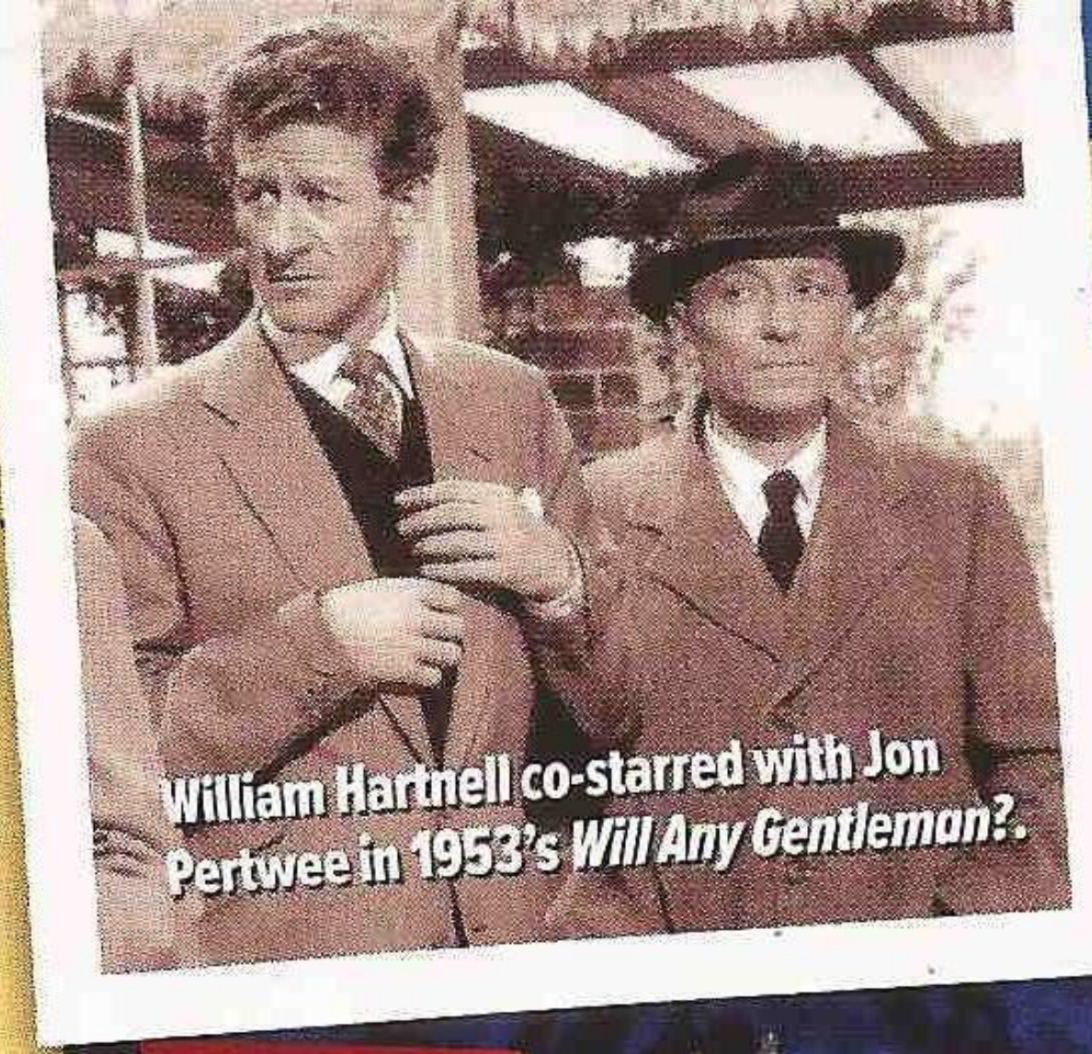
(1963-1966)

As the Doctor himself observed in the wake of his first regeneration, life depends on change and renewal. In just a few months' time the TARDIS will have a new pilot, as the Tenth Doctor bows out after four years at the helm. For long-standing fans of the series, regeneration is a familiar mainstay of *Doctor Who* mythology. But let's not forget that there are plenty of young fans today who can barely remember the *Ninth* Doctor, let alone the eight who came before him. So what better time to remind ourselves of the rich history of all ten Doctors, their foes, companions and adventures? Over the coming months, we'll be presenting a bluffer's guide to each Doctor in turn, as we prepare to witness regeneration number ten... and to welcome Doctor number eleven!

> *"I am a citizen of the universe, and a gentleman to boot!"*
>
> **(The Daleks' Master Plan)**

With his flowing white hair and dapper ensemble of frock coat, checked trousers, wing collar and silk tie, the First Doctor was a far cry from the heroic man of action he would become in later bodies. In purely physical terms he was the oldest-looking Doctor by a considerable margin, and with his elderly appearance came a decidedly old-fashioned air and a tendency towards cantankerousness and ill temper. When *Doctor Who* began, the question posed by the show's title was still a long way from being answered, and the Doctor was a mercurial, unpredictable figure. In his early adventures he was not above being selfish, suspicious and untrustworthy: on more than one occasion he threatened to turn his companions off the ship, and once he even recklessly sabotaged the TARDIS in order to indulge his thirst for exploration. But as companions and viewers alike grew to know him better, the First Doctor revealed a lovable, cuddly side and a mischievous sense of humour. He was fiercely devoted to his friends, and whatever his mood, his great wisdom always shone through.





William Hartnell co-starred with Jon Pertwee in 1953's *Will Any Gentleman?*.

William Hartnell (1908-1975)

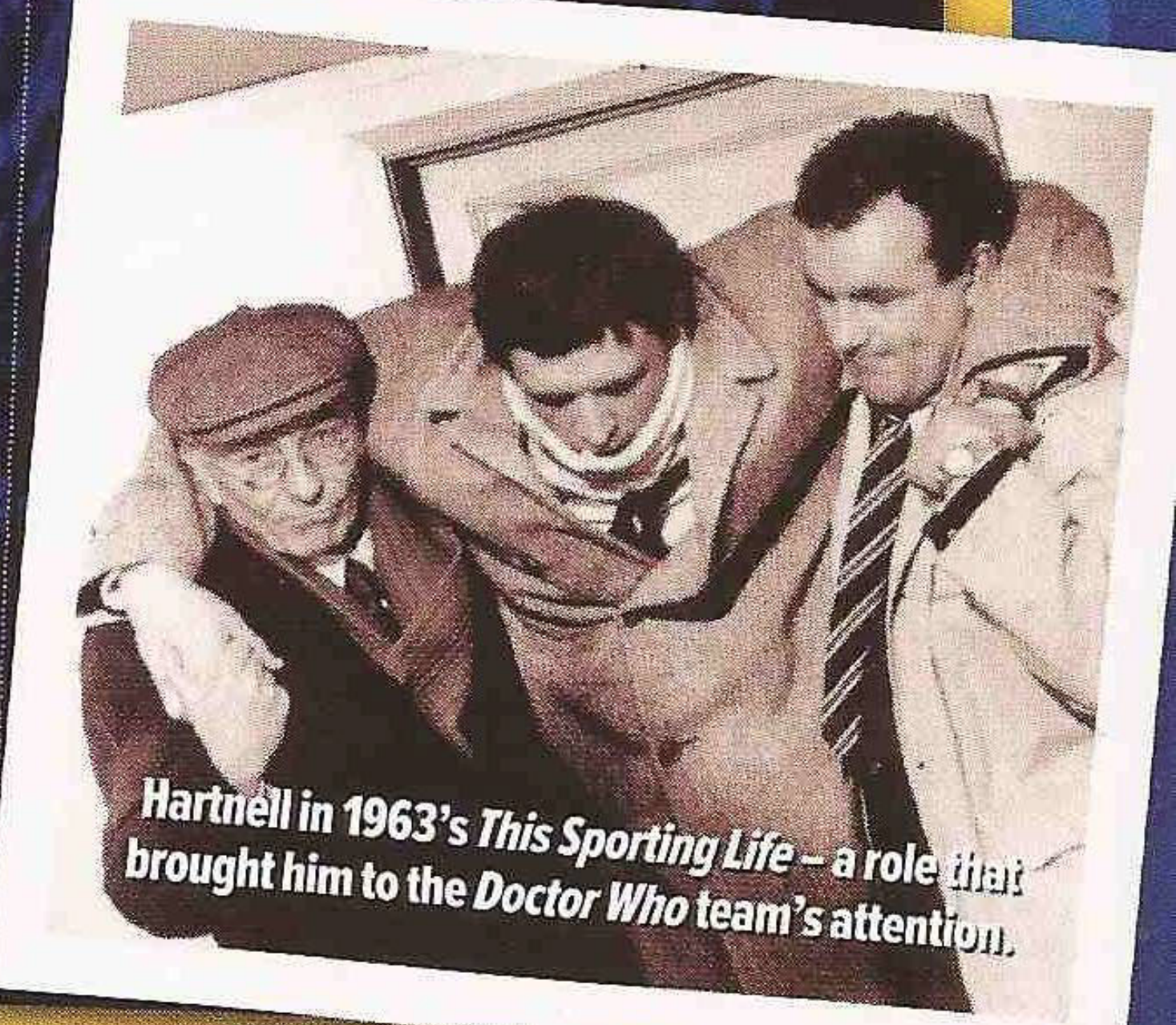
History now tends to remember William Hartnell solely for this one great role, but let's not forget that it came towards the end of a long and extremely successful career in theatre, television and, especially, cinema: he appeared in more than 75 feature films. In his late thirties 'Billy Hartnell', as he was then styled, enjoyed a stint as one of the British film industry's leading men, taking top billing in melodramas like *The Agitator*, *Strawberry Roan*, *Appointment With Crime* and *Murder in Reverse*. These titles mean little to us now, but even today it's not difficult to track down Hartnell's excellent supporting performances in TV screenings of better-known movies like *Brighton Rock*, *Odd Man Out*, *The Way Ahead*, *Yangtse Incident*, *Hell Drivers*, *Private's Progress* and *The Mouse that Roared*. You might also want to look out for him in the 1953 comedy *Will Any Gentleman?*, which finds him sharing the screen with future TARDIS occupant Jon Pertwee.

Hartnell made his mark playing a succession of crooks, gangsters and tyrannical drill-sergeants: prior to *Doctor Who* he was best known as Sergeant-Major Bullimore in the ITV sitcom *The Army Game*, and the almost identical Sergeant Grimshaw in *Carry On Sergeant*, which opened the floodgates on the famous series of film comedies (being the first, it's by far the classiest: it's based on a play by RF Delderfield and is more like an Ealing Comedy than a *Carry On* film).

The role that particularly recommended Hartnell to the *Doctor Who* production team was his outstanding turn as the lonely old talent-spotter Johnson in Lindsay Anderson's 1963 kitchen-sink classic *This Sporting Life*. It turned out to be one of his last film roles: by the end of the same year *Doctor Who* had taken over his life.

Hartnell was 55 years old when he began playing the Doctor, although his characterisation, not to mention the addition of a white wig to augment his own close-cropped grey hair, made him look considerably older. There was also the sad fact, unbeknown to anybody at the time, that during Hartnell's three-year stint as the Doctor he was beginning to succumb to the early stages of the degenerative condition arteriosclerosis, which rendered him physically frail before his time.

After leaving *Doctor Who* in 1966 Hartnell appeared in a couple of theatre productions, but poor health soon forced him into retirement. His last performance was for *Doctor Who*'s tenth anniversary adventure *The Three Doctors*, shot in 1972, although his illness restricted his contribution to some pre-filmed appearances on the TARDIS scanner. He died three years later, and it seems fitting that his final work was in the role that he adored above all others. William Hartnell's brilliant characterisation was fundemental to *Doctor Who*'s success, and paved the way for everything that was to come.

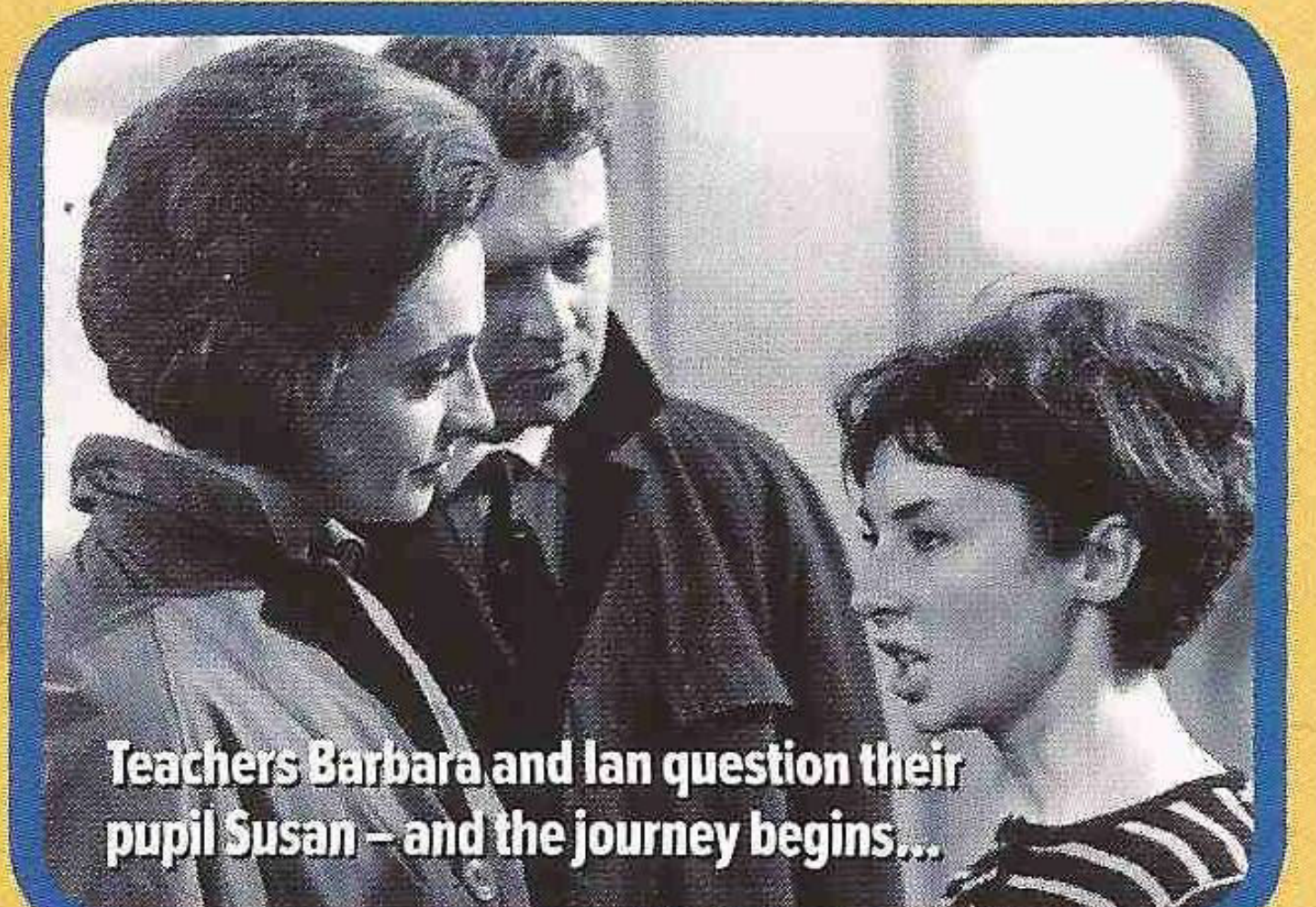


Hartnell in 1963's *This Sporting Life* – a role that brought him to the *Doctor Who* team's attention.

Notable FIRSTS

Among the many monsters he tangled with on his travels, the First Doctor notched up the show's first ever encounters with the Daleks, whose murderous plungers wavered across the screen in his fifth episode, and the Cybermen, who made their début in his final story. The Daleks were by far his most persistent foes, appearing in a total of six stories, beginning with the second *Doctor Who* serial, *The Daleks* (or *The Mutants*, or *The Dead Planet*, or... oh dear, it's terribly complicated. All is explained elsewhere in this feature). Interestingly, although the Daleks speak of "extermination" in their first serial, they don't adopt their famous battle-cry of "Exterminate!" until *The Dalek Invasion of Earth*.

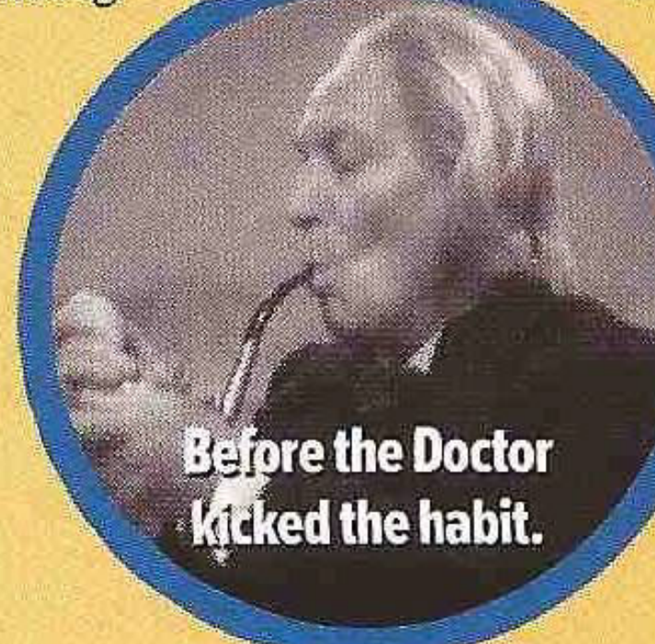
- The First Doctor was unique in having a companion who was a member of his own family. When we first encountered him, he was living in 1960s London with his young granddaughter Susan. Intrigued by the other-worldliness of their new pupil, two schoolteachers called Ian and Barbara followed Susan home one evening to discuss the girl's schoolwork with her grandfather – only to discover that 'home' was a police box standing in a junkyard, and that beyond its doors was an impossibly huge alien control room. Fearing discovery, the old Doctor activated the controls, whisking Susan, Ian and Barbara off on a series of thrilling adventures – and the rest is history.



Teachers Barbara and Ian question their pupil Susan – and the journey begins...

- Susan aside, the First Doctor can also claim the earliest on-screen encounter with another member of his own race: when the mischievous Monk turns up in *The Time Meddler*, intent on perverting the course of human history, it's our first indication that the Doctor isn't alone in the universe, and that the TARDIS isn't unique. Nonetheless, we learn almost nothing about the Doctor's background and we're still a long way from the familiar chapter and verse of *Doctor Who* mythology: the words 'Time Lord', 'Gallifrey' and 'regeneration' are nowhere to be heard in the First Doctor's era, and they won't appear until quite some time later.

- We're accustomed these days to the tradition of 'Doctor-lite' episodes like *Blink* and *Turn Left*, but the First Doctor is the only incarnation to have missed a story altogether. The single-episode adventure *Mission to the Unknown* is an extended teaser for the subsequent 12-part epic *The Daleks' Master Plan*, and tells the story of an Earth expedition under attack on the hostile jungle planet Kembel, where the Daleks are massing in preparation for an attempt to conquer the galaxy. The Doctor and his companions are entirely absent. By way of contrast, the two-parter *Inside the Spaceship* has the edgy distinction of being the only story set entirely inside the TARDIS, and features nobody *but* the Doctor and his companions.

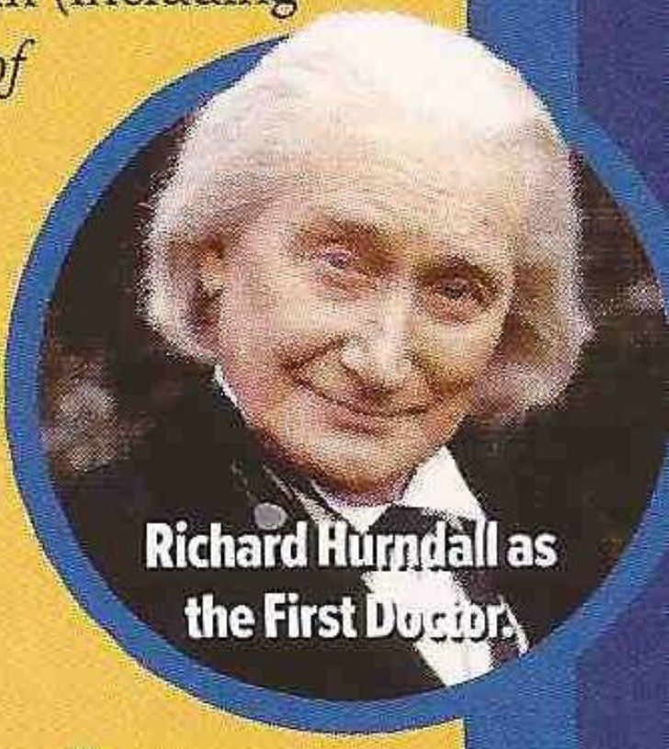


Before the Doctor kicked the habit.

- Here's a sign of the times: the First Doctor is the only one to be seen smoking! In the show's second ever episode, *The Cave of Skulls*, the Doctor lights a pipe. It's something he has cause to regret almost instantly when he's clonked on the head by a passing caveman on the lookout for man's red fire, which perhaps explains why our hero promptly packs in the filthy habit for good.

- The first story to feature any location filming was *The Reign of Terror*, although it was restricted to a few modest shots of the Doctor walking along country lanes. The majority of the First Doctor's adventures were entirely studio-bound, although a handful of serials enjoyed more extensive location shoots, including a trip to Cornwall for *The Smugglers*, quarries and sand-dunes standing in for alien planets in *The Chase* and *The Savages*, and ambitious excursions into central London for *The Dalek Invasion of Earth* and *The War Machines*.

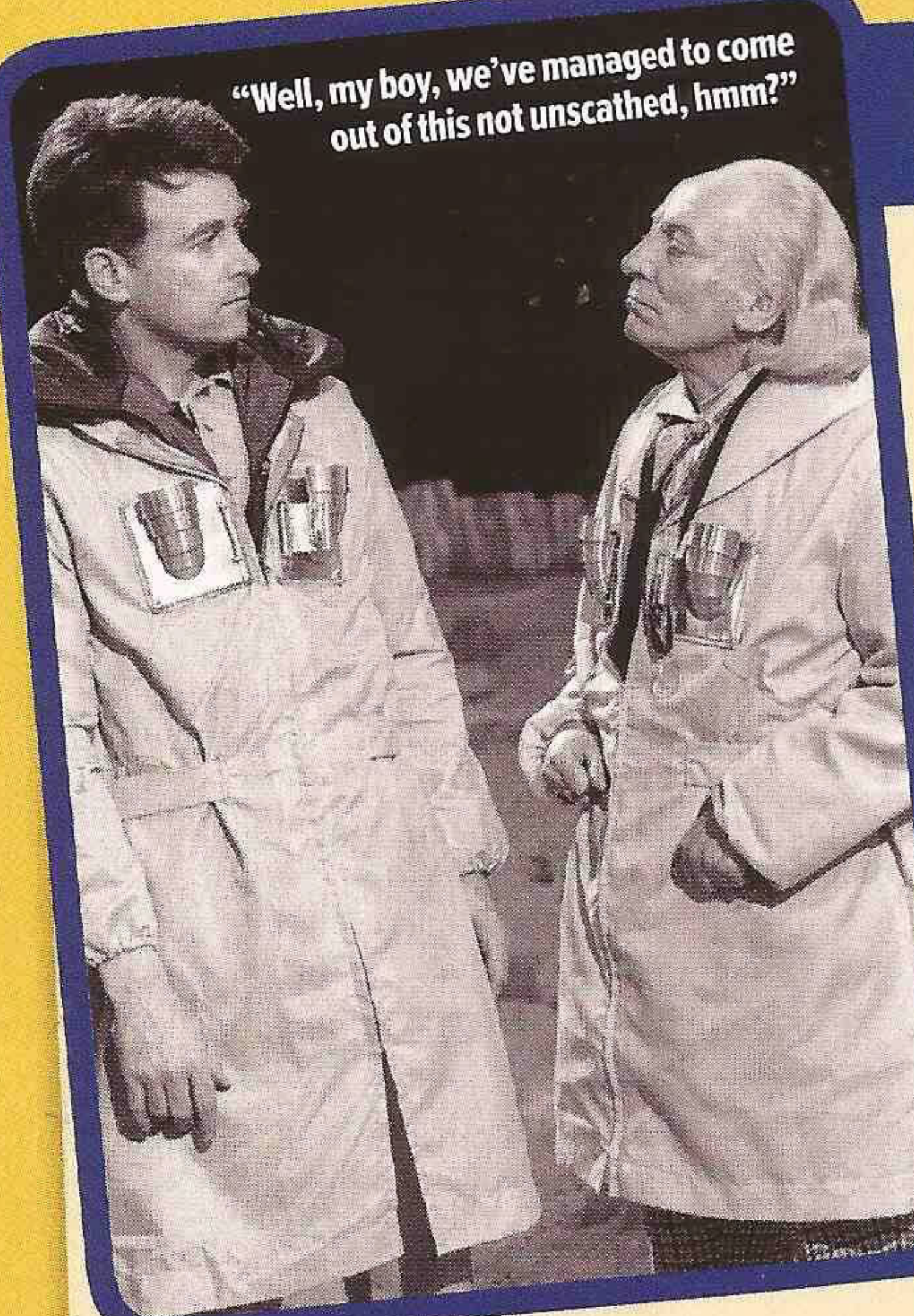
- Most of the Doctors have been craftily replaced on occasion by a stunt-double or a stand-in (including those country lane shots in *The Reign of Terror*, as it happens), but the First Doctor is so far the only incarnation who has been played in full view by more than one actor. For the 1983 20th anniversary adventure *The Five Doctors*, the late William Hartnell was replaced by the actor Richard Hurndall, who was cast after the producer had seen him sporting a Hartnell-style coiffure in an episode of *Blake's 7* called *Assassin*, shown a couple of years earlier.



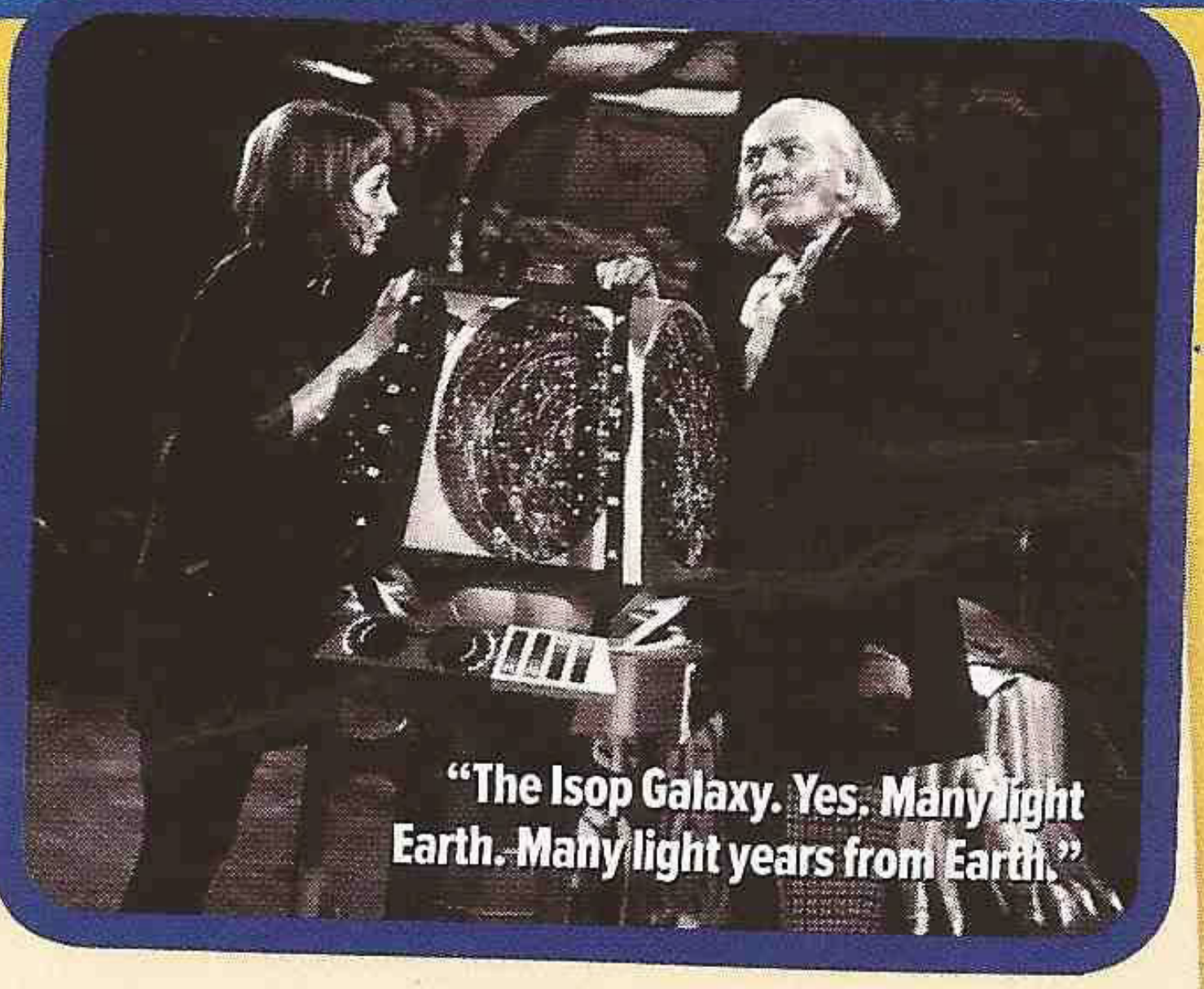
Richard Hurndall as the First Doctor.

The Watcher's Guide to...

The FIRST DOCTOR


"Well, my boy, we've managed to come out of this not unscathed, hmm?"

Going Live?


"The Isop Galaxy. Yes. Many light Earth. Many light years from Earth."

Doctor Who was never actually transmitted live, but in its earliest days the programme was recorded under effectively 'live' conditions. Unlike today, when the show enjoys the luxury of any number of stops, starts and retakes, and a single 45-minute episode can take several weeks to reach completion, during the First Doctor's era each episode was recorded on a single Friday evening after a solid week of rehearsals. For the actors, the experience required the discipline of a theatre play: the entire script had to be learned, and moves and positions remembered. Recording took place in long, continuous takes, with the barest minimum of stoppages to accommodate any scene or costume changes. Inevitably, from time to time someone would muck up a line and have no alternative but to soldier on regardless – and just as inevitably, more often than not it was the actor who, week after week after week, shouldered the show's greatest burden of line-learning.

So it might seem less than gallant to chuckle at the much-loved phenomenon of the 'Billy-fluff', but given that William Hartnell and his colleagues were recording *Doctor Who* under such punishing conditions, the real marvel is how often they got their lines *right*, not that they occasionally bungled them. And in any case, Hartnell is far from the only culprit: among others, there are some spectacular Aztec-fluffs and Sensorite-fluffs to be enjoyed by the connoisseur. But, as the following selection illustrates, there's nothing quite like a classic Billy-fluff...

Fluffing Billy

"I do hope your effects outside the ship haven't affected you too much." (*The Daleks*)

"The phial of drugs left outside the TARDIS... it's possible that they may have been anti-radiation gloves. Drugs." (*The Daleks*)

"If you'd had your shoes, you could have lent her hers!" (*The Keys of Marinus*)

"My dear Susan, how glad! I'll tell you how glad I am to see you later on." (*The Aztecs*)

"I rather fancy that's settled that little bit of solution." (*The Sensorites*)

"They've unt-upset the entire constellation! We must present, er, prevent it!" (*The Dalek Invasion of Earth*)

"You'll end up as a couple of burnt cinders flying around in Spain – in space!" (*The Chase*)

"I'm not a mountain goat, and I prefer walking to any day. And I hate climbing!" (*The Time Meddler*)

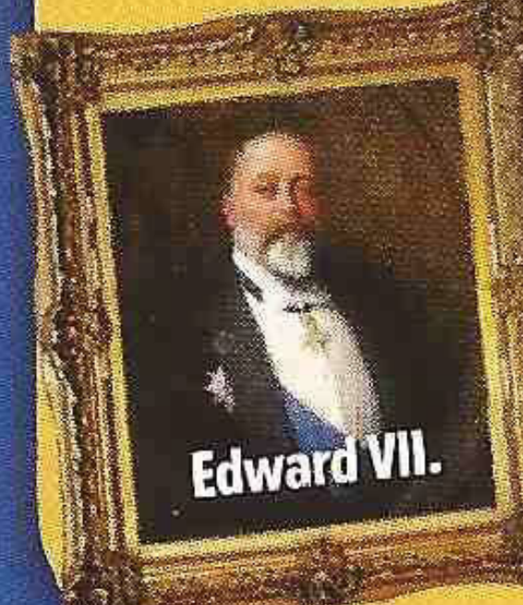
"You see that scanner? That is what I call the scanner." (*The Smugglers*)

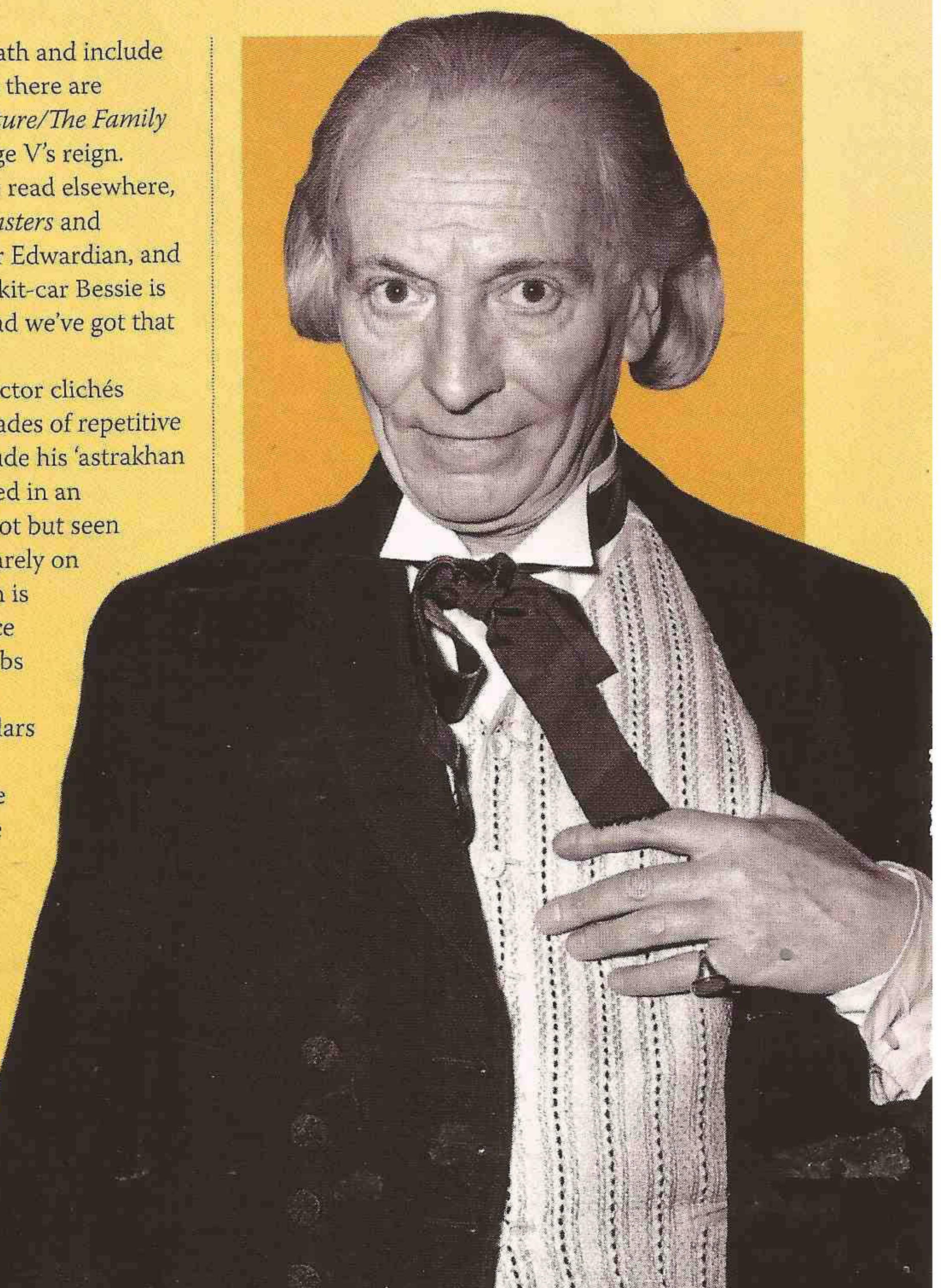
Cliché-Busting: The 'Edwardian' Doctor?

Over the years, the established traditions of *Doctor Who* journalism have ensured that every Doctor is encumbered with a series of pet words that are bandied about with reckless abandon, often by people who neither know nor care what they might possibly mean. This series of features will aim to shed a little light on the situation, and where better to start than that all-purpose adjective 'Edwardian'? Traditionally applied to the attire and habits of the First and Fifth Doctors, and frequently misused to describe just about any period of history between the Relief of Mafeking and World War Two, the E-word is so ubiquitous in *Doctor Who* circles as to have become practically meaningless. So let's get this sorted out once and for all: in real life, the Edwardian age encompasses the brief reign of Edward VII (1901-1910), although some historians extend it in spirit until the outbreak of the Great War in 1914. So the only televised *Doctor Who* that is actually set in Edwardian times is the Fourth Doctor's adventure *Horror of Fang Rock*. To this we can add a kidnapped sailing crew in *Enlightenment* and some imaginary children in *The Mind Robber*. If we want to stretch the definition beyond Edward VII's death and include the remaining pre-War years, then there are *Pyramids of Mars* and *Human Nature/The Family of Blood*, both actually set in George V's reign. Regardless of what you might have read elsewhere, *Black Orchid*, *Carnival of Monsters* and *Timelash* are nowhere near Edwardian, and the Third Doctor's 1960s kit-car Bessie is pretty suspect too. Glad we've got that cleared up.

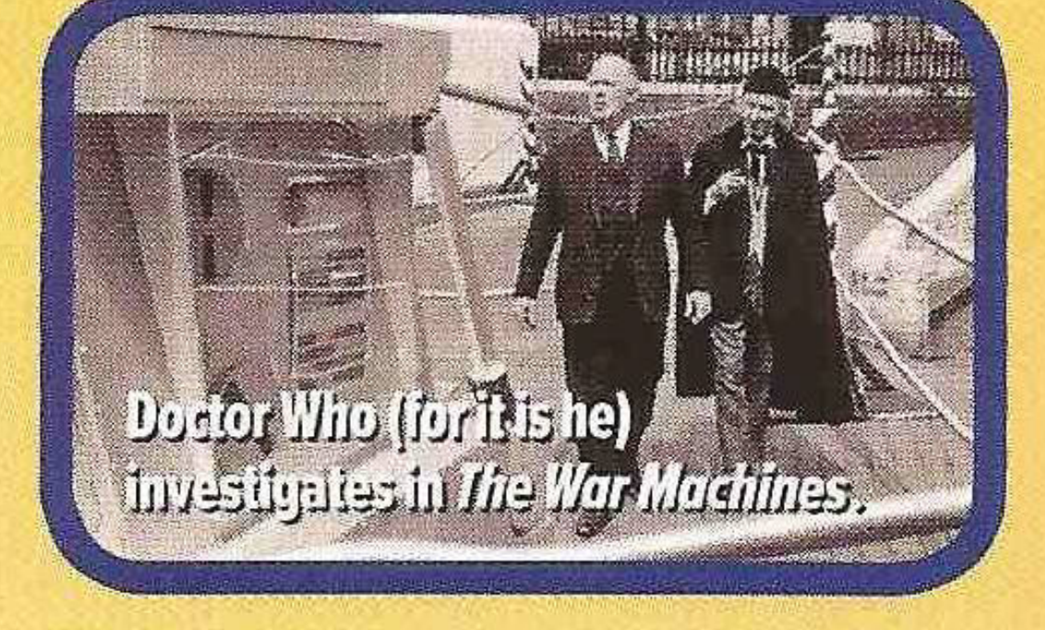
Other First Doctor clichés solidified by decades of repetitive journalism include his 'astrakhan hat', immortalised in an early photo-shoot but seen comparatively rarely on screen (astrakhan is the dark curly fleece of young karakul lambs from central Asia, and is more often seen adorning the collars of mid-twentieth-century coats, such as that habitually worn by the comedian Tony Hancock), and the TARDIS control room's 'ormolu clock' (ormolu is a gold-coloured alloy much used on decorative furniture in the eighteenth century). And let's not forget the desperately overused adjectives 'irascible' and 'crotchety', which definitely won't be appearing in this feature. Oh, damn.

The Doctor's 'famous' astrakhan hat.


Edward VII.



Doctor Who?

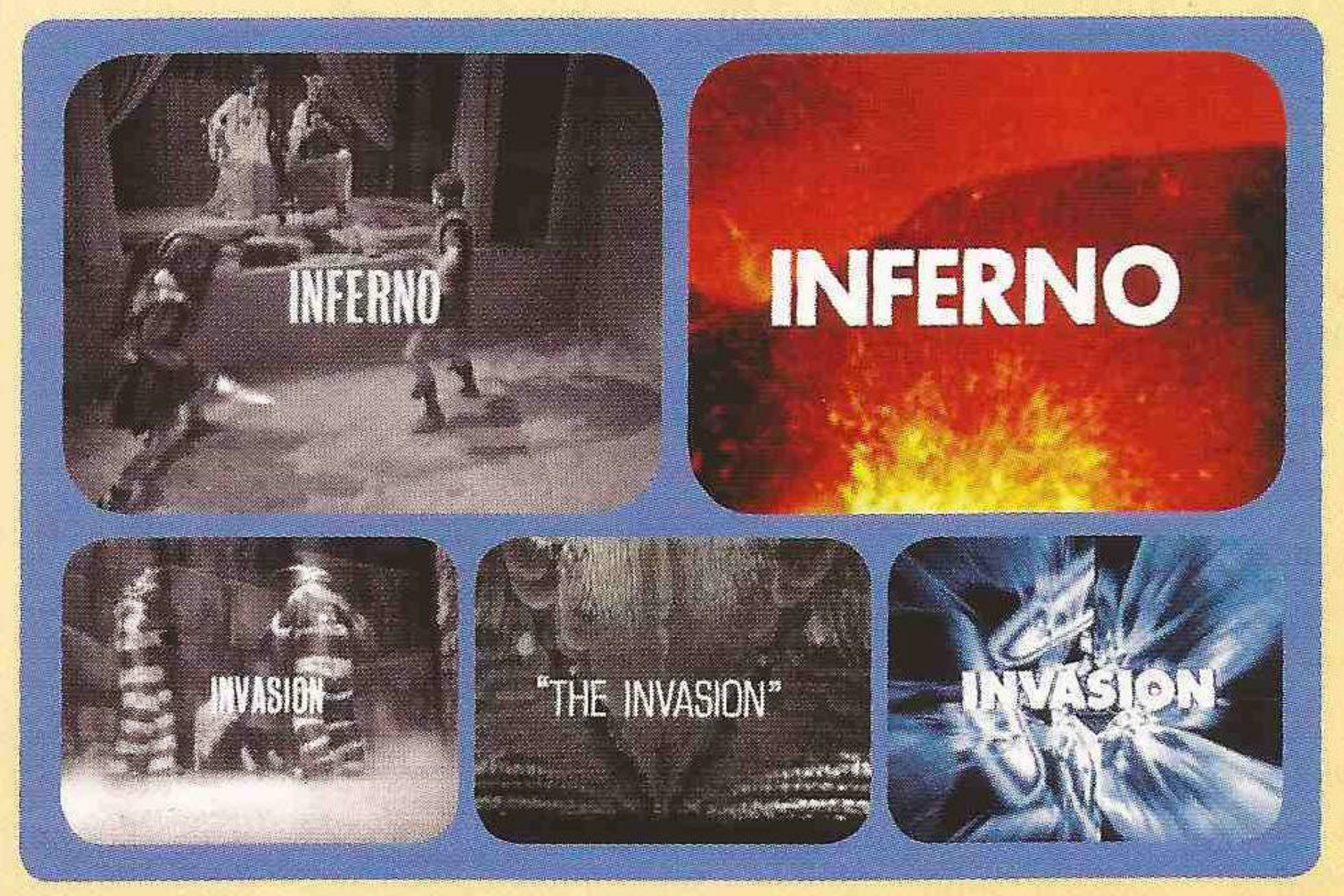

Doctor Who (for it is he) investigates in *The War Machines*.

As we all know, our hero is called 'the Doctor'. He's not called 'Doctor Who'. Or is he? In *The War Machines*, Professor Brett and his pet super-computer WOTAN repeatedly call him 'Doctor Who'. The sensible explanation for this is that a new producer and script editor had recently taken over and they'd not yet quite got the hang of the show's format, but this doesn't negate the fact that it happens: you can stick your fingers in your ears and go 'La la la' all you like, but the First Doctor is still called 'Doctor Who' on screen. Fans have duly tied themselves in knots trying to explain this away (one theory claims that WOTAN is simply using 'Who' to stand in for an unknown surname, as in 'Doctor X' or 'Doctor Thingamabob'). So it goes without saying that a terrific way to irritate purists is to point out that this is just one of several pieces of circumstantial evidence which suggest that he *is* in fact called 'Doctor Who' (later examples include the Second Doctor signing a letter 'Dr W', and the Third Doctor's car having the registration plate WHO 1... oh, and the fact that the closing credits call him 'Doctor Who' for the show's first 18 years) – and, moreover, there's not a shred of on-screen evidence to suggest that he *isn't* called 'Doctor Who'. This is, of course, very silly, but honestly, it's worth it just to see the look on people's faces when you dare to suggest it.

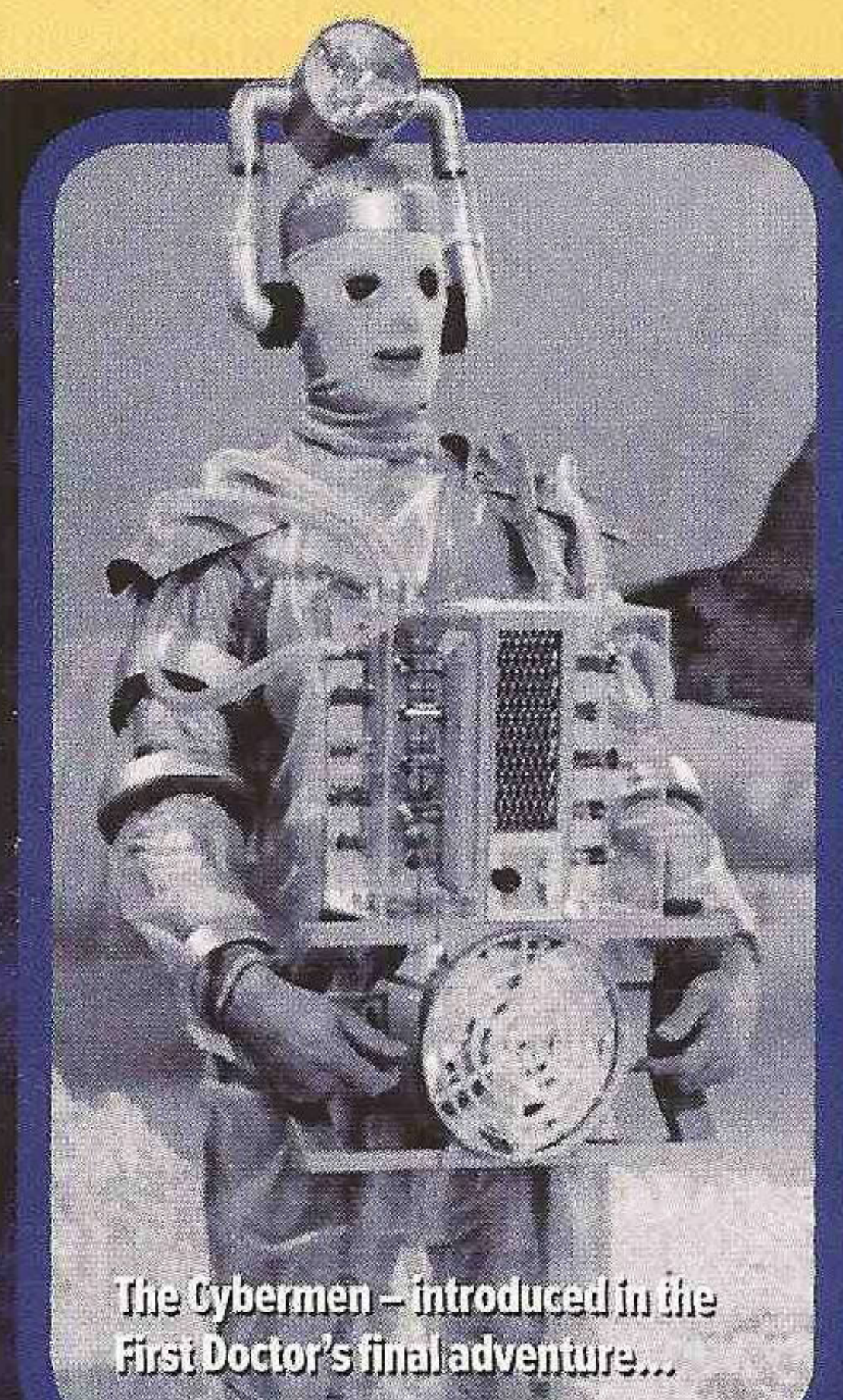
Beyond the Edge of the Inside of the Brink of the Spaceship of Destruction!

For many years, debate has raged among *Doctor Who* experts over the correct titles of several of the First Doctor's serials. Up until the final instalment of *The Gunfighters* in 1966, every episode had its own title, just as it does today (thereafter, from *The Savages* until the end of the Seventh Doctor's era, each episode was simply numbered instead). Nowadays of course we have two-parters, and it's not too much bother to talk about the likes of *The Empty Child/The Doctor Dances*, or *The Sontaran Stratagem/The Poison Sky*, but in the days when a *Doctor Who* adventure might have as many as 12 episodes, listing every single one wasn't exactly an option. And with no overall story titles used on screen, some of the pre-*Savages* stories have ended up acquiring various different and disputed monikers. The dedicated research of *Doctor Who* historians has led us to surmise that the 'proper' titles for the first three serials are probably *100,000 BC*, *The Mutants* and *Inside the Spaceship*, despite the fact that they've always been more widely known (see their respective DVD spines, for example) as *An Unearthly Child*, *The Daleks* and *The Edge of Destruction*. The second serial poses the biggest complication, because there's an entirely unrelated Third Doctor story that is also called *The Mutants*. So, like many sane people, you may find it easier to call the second serial *The Daleks*, even if (and/or especially because) it drives purists into a state of spluttering, red-faced apoplexy.

And there's more. Anyone not yet thoroughly bewildered may wish to note that there's an episode of *The Daleks* called *The Rescue*, an episode of *The Dalek Invasion of Earth* called *The Daleks*, an episode of *The Romans* called *Inferno*, and an episode of *The Web Planet* called *Invasion*. Look, nobody ever said this was going to be easy...



Regeneration No.1


The Cybermen – introduced in the First Doctor's final adventure...

"What did you say, my boy? It's all over? That's what you said. No, but it isn't all over. It's far from being all over..." (*The Tenth Planet*)

The First Doctor's life came to an end in the icy wastes of Antarctica, at the climax of his first encounter with the deadly Cybermen. In the hostile environs of Snowcap Base the Doctor began to look weak and frail, a fact he initially attributed to the malign influence of the planet Mondas – but then he suggested to his companion Polly that "this old body of mine is wearing a bit thin." With the Cybermen defeated and the Earth saved, the exhausted Doctor made a desperate dash for the TARDIS, where he collapsed on the floor of the control room. Before the astonished eyes of Ben and Polly, his features dissolved into those of another man...

Adventures of the FIRST DOCTOR

- **100,000 BC** (or **An Unearthly Child** according to the DVD release) (4 episodes)
- **The Mutants** (or **The Daleks** on the DVD, and for the sake of clarity) (7 episodes)
- **Inside the Spaceship** (or **The Edge of Destruction** to many folks) (2 episodes)
- **Marco Polo** (7 episodes)
- **The Keys of Marinus** (6 episodes)
- **The Aztecs** (4 episodes)
- **The Sensorites** (6 episodes)
- **The Reign of Terror** (6 episodes)
- **Planet of Giants** (3 episodes)
- **The Dalek Invasion of Earth** (6 episodes)
- **The Rescue** (2 episodes)
- **The Romans** (4 episodes)
- **The Web Planet** (6 episodes)
- **The Crusade** (4 episodes)
- **The Space Museum** (4 episodes)
- **The Chase** (6 episodes)
- **The Time Meddler** (4 episodes)
- **Galaxy Four** (4 episodes)
- **Mission to the Unknown** (1 episode)
- **The Myth Makers** (4 episodes)
- **The Daleks' Master Plan** (12 episodes)
- **The Massacre of St Bartholomew's Eve** (4 episodes)
- **The Ark** (4 episodes)
- **The Celestial Toymaker** (4 episodes)
- **The Gunfighters** (4 episodes)
- **The Savages** (4 episodes)
- **The War Machines** (4 episodes)
- **The Smugglers** (4 episodes)
- **The Tenth Planet** (4 episodes)

Later appearances of the First Doctor

- **The Three Doctors** (4 episodes)
- **The Five Doctors** (1 episode)

Companions of the First Doctor

- **Susan Foreman** (*100,000 BC – The Dalek Invasion of Earth*, plus *The Five Doctors*)

- **Ian Chesterton** (*100,000 BC – The Chase*)

- **Barbara Wright** (*100,000 BC – The Chase*)

- **Vicki** (*The Rescue – The Myth Makers*)

- **Steven Taylor** (*The Chase – The Savages*)

- **Katarina** (*The Myth Makers – The Daleks' Master Plan*)

- **Sara Kingdom** (*The Daleks' Master Plan*)

- **Dorothea 'Dodo' Chaplet** (*The Massacre of St Bartholomew's Eve – The War Machines*)

- **Polly** (*The War Machines – The Faceless Ones*)

- **Ben Jackson** (*The War Machines – The Faceless Ones*)

Other recurring characters

- **The Monk** (*The Time Meddler, The Daleks' Master Plan*)

THE FACT OF FICTION

It was all change in 1982, as the Fifth Doctor took his first wobbly steps. **David Bailey** finds himself going round in circles...

Castrovalva

The Fourth Doctor (Tom Baker) lies on the ground beneath the antenna of the Pharos Project, his body broken following his fall. The Watcher approaches, merges with the Doctor in a glow of energy, and the Time Lord's face glows and... Hang on! Haven't we seen this already?

● Before we fly into the title sequence, we get this replay of the closing moments of the previous story, *Logopolis* (1981). This was the first time the series had used a pre-credits sequence. While nowadays it's unusual *not* to have one, such teasers were rare in the series before its relaunch in 2005: the only other stories to feature them are *The Five Doctors* (1983), *Time and the Rani* (1987), *Remembrance of the Daleks* (1988) and the TV Movie (1996).

»PART ONE
BROADCAST: 4 JANUARY 1982

● For the first time since it began in 1963, the series made the move from Saturday nights to a weeknight slot. This episode was broadcast on a Monday night, with Part Two following the next day; Parts Three and Four were shown on the following Monday and Tuesday. This decision was made in part because the ratings for Season Eighteen were a little weak, and it was hoped a new timeslot would bring some viewers back – and it did. (The BBC was also interested in launching a new soap opera in a similar slot – ever heard of *EastEnders*? – and was using this new *Doctor Who* schedule as something of an experiment.)

● The working title for this story was *The Visitor*, a reference to the Doctor's position as a guest in the city of Castrovalva.

Supporting the weakened, freshly regenerated Doctor (Peter Davison), Tegan (Janet Fielding), Adric (Matthew Waterhouse) and Nyssa (Sarah Sutton) run back to the TARDIS as sirens blare. The Doctor collapses as security guards close in, and grab his companions.

● Dallas Cavell played the Pharos Project's head of security, making this his fifth role in the series. Cavell had previously appeared as a Road Works Overseer in *The Reign of Terror* (1964), Bors in *The Daleks' Master Plan* (1965-6), Trask in *The Highlanders* (1966-7), and Quinlan in *The Ambassadors of Death* (1970).

● The location used for filming here – Crowborough Wireless and Telegraphy Station, in East Sussex – was different to that used for the closing scenes of *Logopolis*. Hence, the TARDIS seeming to be in a different field, and the presence of an East Sussex ambulance somewhere in the wilds of Cambridgeshire (the county said to house the Pharos Project, according to the previous story).

Two medics rush out to attend to the Doctor, carrying him into an ambulance – just as Tegan notices the keys still in the ignition. Adric distracts the guards as Nyssa and Tegan drive off, finally bundling the Doctor into the TARDIS.

The Doctor wanders off into the innards of the TARDIS, as Nyssa watches Adric struggle with the guards. Adric is rescued when the Master's TARDIS materialises, and a burst of energy from it incapacitates the guards. It just as quickly dematerialises, and Nyssa and Tegan bring Adric back aboard the TARDIS, where he sets the ship in flight.

● This isn't Adric – as we shall soon discover – it's a block-transfer image of the real Adric, who is now in the Master's clutches. (The switcheroo happens as the Master's TARDIS releases that bolt of energy.)

Tegan informs Nyssa and Adric that the Doctor is looking for the 'Zero Room'. Adric sets off to look for him, and finds a woollen thread leading to the Doctor, who is unravelling his famous scarf.

● Nyssa describes a Zero Room as "an isolated space cut off from the rest of the universe," to which Tegan responds wryly, "I could have shown him Brisbane!" That's rich coming from someone who, according to the novelisation of *Logopolis*, grew up on a sheep farm in the Aussie outback!

● Given the sometimes serious physical and mental trauma sometimes associated with regeneration (see also *The Twin Dilemma* (1984) and *The Christmas Invasion* (2005)), it's perhaps no surprise that the Time Lords developed Zero Room technology. It's a reasonable assumption that all TARDISes are kitted out with one and, as the Doctor points out, "there was a very good polygonal Zero Room under the Junior Senate block on Gallifrey."

● "Romana's always telling me I need a holiday," the Doctor says as he begins to realise what bad shape he's in. But the Adric-analogue reminds him, "We said goodbye to her at the gateway," referencing *Warriors' Gate* (1981), which saw Romana (and K9) stay in E-Space to help Biroc release the Tharil race from slavery.

● "I can feel it isn't going to be as smooth as on other occasions," remarks the Doctor on this latest regeneration – and it's fair comment. Following his first regeneration at the end of *The Tenth Planet* (1966), *The Power of the Daleks* (1966) sees the Second Doctor up and about, fighting his greatest foes, without batting an eyelid. In *Spearhead from Space* (1970), the freshly minted Third Doctor just has a bit of a nap before stealing some clothes and a car (call yourself a role model?); and again, in *Robot* (1974-5), the new Fourth Doctor need only lie down for a little while before being ready for action. While none of these have been exactly smooth, they certainly seem plain sailing compared to the Fifth Doctor's shaky, weakened state throughout a great deal of *Castrovalva*. In earlier versions of the script, there was an implication that the massive release of entropy during *Logopolis* somehow affected the regenerative process; but this idea did not survive in the finished story.

The Master's TARDIS knocks out the Pharos Project guards...

Nyssa is mystified by the TARDIS controls, saying it will "fly on and on until it crashes into something."

● "Is that likely?" asks Tegan, echoing our own question. The general rule seems to be that the TARDIS leaves normal space/time when it is in transit. Here, though, Nyssa thinks the TARDIS is out of control and it's only later that she realises, "We're on a programmed flight, we won't crash." The TARDIS is sometimes seen to be flying through real space, however (there are any number of shots of the TARDIS spinning through star fields in the series' history), so maybe this is one of those occasions. Given that we later discover that the Master wants the TARDIS to be destroyed in the explosion of 'Event One', maybe it is necessary to set the TARDIS in motion through the real universe, so it is unable to avoid the physical forces of the hydrogen in-rush.

Nyssa and Tegan are about to set off in search of the Doctor when they notice a screen flashing on the console. It is the 'TARDIS Information System'.

● Funny that there has never been any mention of the TARDIS's in-built 'help menu' before this point. In fact, in just the previous story, the Doctor spoke of a TARDIS manual, but didn't mention this Information System. Maybe, given that the TARDIS has some sort of psychic link with its passengers (see *Inside the Spaceship* (1964) or *The End of the World* (2005)), it is responding to the women's panic by offering them this assistance? (Or perhaps Adric, when he tampered with the databanks to include the reference to Castrovalva, managed to rustle up a whole Information System?)

● As the Doctor recovers from his regeneration during this episode, he is clearly confused, sometimes forgetting things (like asking Adric if he'd ever been to Alzarius, his home planet), sometimes slipping into the memories of his previous incarnations. Although the script did not specify that the Doctor should behave like his old selves, both Peter Davison and John Nathan-Turner thought it would be a nice touch. So, we have Davison adopting William Hartnell's impish chuckle and his habit of clutching his lapels, along with mentions of the Brigadier, the Ice Warriors and Jamie, and use of a previous Doctor's catchphrase – the Second Doctor's "When I say run, run!"

> **'It was originally implied that the entropy had affected the Doctor's regenerative process...'**

Tegan and Nyssa try to work out how to get information out of the Information System.

● "If we had an index file," Tegan points out, "we could look it up in the index file under 'index file'! What am I saying? I'm talking nonsense." We're not ones to judge, but at least Nyssa is sympathetic: "Recursion isn't nonsense," she assures her friend. Describing it as "when procedures fold back on themselves," Nyssa introduces one of the story's main themes here. Writer Christopher Hamilton Bidmead, ever the fan of science and numbers, was interested in the concept of ▶

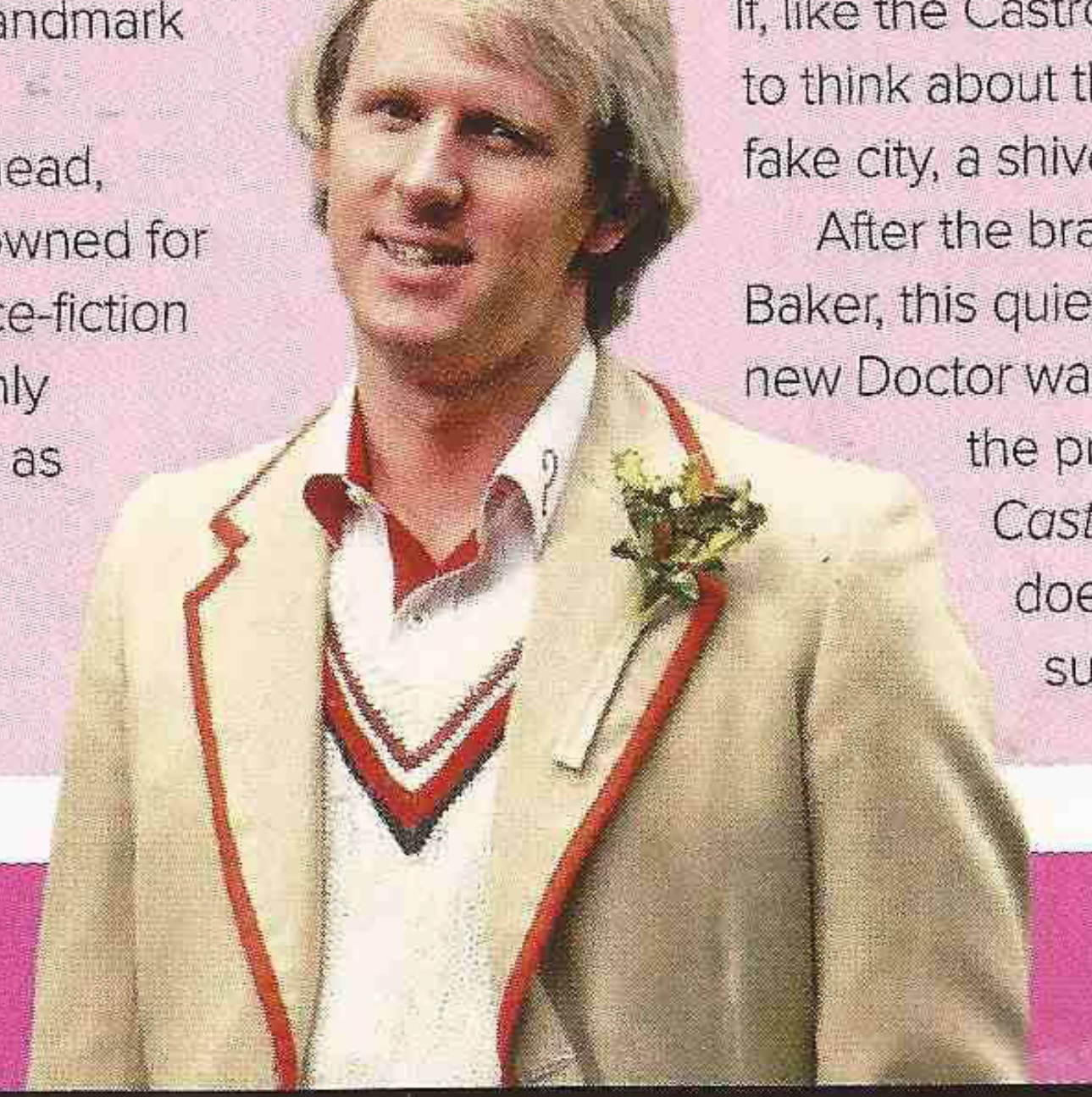
"Sort of grey. Pink-ish grey..."

CASTROVALVA IS VERY MUCH A companion piece to *Logopolis*, the story that preceded it. Where the first story deals with the effective death of the lead character and the threatened destruction of all reality, the second features a rebirth and the destruction of an entirely unreal town. The focus – and, it must be said, the story – is tighter, but both hinge on the enmity between the Doctor and his eternal arch-nemesis, the Master. Having succeeded in temporarily killing his foe, the Master would go on to spend a lot of the next three years trying to finish the job: it's only right, therefore, that his evil schemes are the thread to tie these two landmark stories together.

Although Christopher H Bidmead, the writer of both stories, is renowned for putting the science in the science-fiction of *Doctor Who*, of the two, it's only *Logopolis* that boldly shows this as an influence. *Castrovalva*, conversely, finds its roots in art – specifically, the lunatic architecture of MC Escher's paintings. It's fitting that this story, Bidmead's finest work on the series, is based on paintings which perfectly marry art and geometry to surprising, and strangely moving, effect.

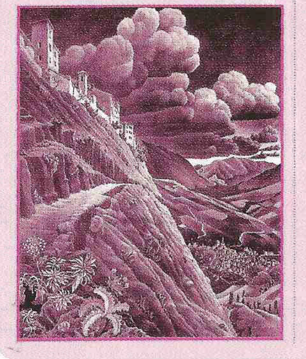
Perhaps even more surprisingly, *Castrovalva* was an eleventh-hour replacement, the original first story for the Fifth Doctor turning out to be unworkable. But Bidmead's ideas were simple, strong and worked in a solid, if strangely unsettling, way on screen: the Doctor is not himself, but neither is anything around him. The climax of the story, with the howling Master being dragged back by a screaming mob of washerwomen, trapped in the collapsing, inward-folding city of Castrovalva, is more than a little creepy. If, like the Castrovalvans, you stop for a second to think about these fake citizens and their fake city, a shiver passes down your spine.

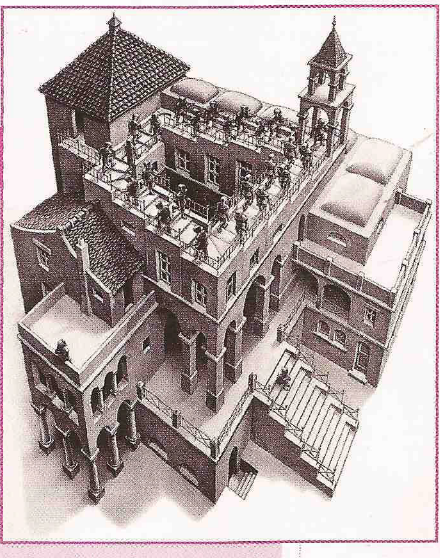
After the brashness of seven years of Tom Baker, this quiet, thoughtful introduction to the new Doctor was probably just the contrast the production team was after. But *Castrovalva*'s unassuming subtlety does nothing to diminish its certain successes.



The Escher perspective

THE GREATEST SINGLE INFLUENCE ON Bidmead's story is the work of Dutch painter MC Escher, whose work played with perspective in disarming and confusing ways. One of his most famous works, pictured right – *Klimmen en Dalen* (Ascending and descending) features a staircase on which a line of people march eternally downwards, yet somehow always ending up back at the top of the stairs. This is clearly the inspiration behind the Doctor's failed escape attempts at the climax of Part Three.





The BBC's Head of Serials, Graeme McDonald, had two Escher prints on the walls of his office, and John Nathan-Turner had mentioned to Bidmead how distracting he found their disturbing geometry. This confession, coupled with ideas of the nature of reality and existence that Bidmead was toying with, formed the basis for the finished story.

Bidmead's novelisation of this story even features a dedication to Escher, noting the inspiration of the artist's work and admitting that the title *Castrovalva* was lifted wholesale from one of his paintings, pictured left, showing a town on a high mountain bluff – much like the town in the *Doctor Who* story.

recursion and how it might tie into the Escher-inspired world of Castrovalva [see boxout above], and so here we have a brief mention of the term. Unlike with the physics behind *Logopolis*, Bidmead doesn't go into much detail about what recursion actually is – and it's not really necessary to understand the story – but he drew inspiration again from computer programming languages, where recursion sees a program 'eating its own tail', by taking a result from a subroutine and feeding it back into the same subroutine, folding back on itself in an essentially infinite loop. (Recursion can be seen on a simpler scale when you divide ten by three, ending up with 3.33333... well, you get the idea.)

Tegan and Nyssa manage to determine the TARDIS's destination: "Hydrogen in-rush, Event One." The Doctor wanders the TARDIS, finding a mirror and seeing his new reflection for the first time. He finds a recorder balanced on the top of the mirror's frame and plays a few notes before putting it aside. He then finds a cricket bat, and we get our first sight of what will become his costume.

> **'Early notions for the Fifth Doctor's costume included a morning suit and a top hat!'**

- The Second Doctor was often seen tootling aimlessly on a recorder, usually as an aid to his thinking.
- Early notions for the Doctor's costume included a morning suit and top hat – which, as far as ludicrously inappropriate attire goes, probably would have had the edge on the final outfit. Taking its cue from an early idea that the Fifth Doctor would be obsessed by cricket (John Flanagan and Andrew McCulloch's original story [see boxout on page 58] was to have included a series of references to the sport), the script details the Doctor's outfit pretty much as we see it on screen.

In his spiffing new outfit, the Doctor hears the Zero Room door slam and rushes to track it down – bumping into Tegan and Nyssa.

- The still-confused Doctor calls Tegan "Vicki", referring to the companion of the First Doctor (*The Rescue* (1965) to *The Myth Makers* (1965)). The scripts misspelled the name as 'Vicky'.

The Doctor sees the trail of lippy left by Tegan, and thinks the TARDIS is suffering from "carmine seepage."

- It's not clear whether the Doctor means 'a seepage that is carmine in colour', or whether he is suggesting the TARDIS's workings contain conduits full of this dark red pigment. You might know carmine better as cochineal, a dye made by boiling insects, used as a colorant in paints, make-up (such as Tegan's racy lipstick) and some foodstuffs. Yum!
- Just before another dizzy fit, the Doctor, worried about the tatty state of his time machine, says, "It's time we went to Logopolis to get it all sorted out..." But that's precisely what he did in the previous story – and what led to the mess he's currently in!

Nyssa finds the Zero Room and leads the Doctor inside. As soon as he enters, his condition stabilises.

- Nyssa notes how peaceful it is inside the Zero Room. "Like Traken," she says, before adding, "... *used* to be." Nyssa's home planet was destroyed during *Logopolis*, when it was engulfed by the entropy unleashed by the Master's meddling. Traken's atmosphere was, in fact, so full of good vibes that evil 'calcified', creating the Melkur 'statues' – see *The Keeper of Traken* (1981), in which one Melkur is the Master's TARDIS in disguise.
- "Bioelectronics is your strong point," the Doctor tells Nyssa, reminding us that his young companion was a bit of a boffin back on her homeworld.

The Doctor levitates into a horizontal position and slips into a recuperative sleep. His voice continues to echo around the room as he asks his companions to help him through the trauma.

- The Doctor makes mention of Adric's "badge for mathematical excellence," the familiar star-shaped pin that he has worn since his first appearance in *Full Circle* (1980). This makes poor Tegan the only one of the team who has no noteworthy scientific skills – unless you count understanding the tensile strength of the hinges on overhead lockers, or how to blow into the little yellow tube on your lifejacket.
- The close-up shots of the Doctor betray the fact that the image has been flipped here – look at the question marks on the Doctor's collar!

An image appears on the wall of the Zero Room – Adric trapped in a giant metal web. He tells them that they're caught up in a trap set by the Master, before the image fades away.

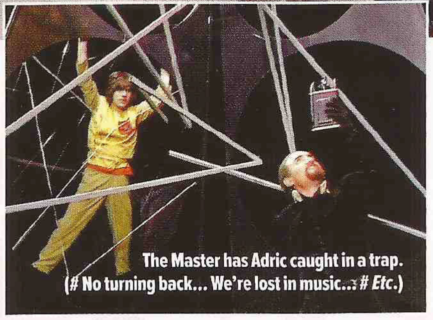
- "This isn't me... it's an illusion." So, hang on, which is the real Adric again? This is a slightly confusing line, which doesn't help keep things clear at all. What he's saying here, essentially, is something like a TV newsreader telling you, "This isn't me, it's a picture on your TV." The real Adric is definitely in the Master's clutches – note how the following scene, and the rest of this story, show us that the Master is using Adric to create all sorts of impossible things.
- In the throes of agony, Adric gasps, "Block transfer!" As you do. Having learnt the science of creating matter out of mathematics from the Logopolitans in the previous story, the Master is now using Adric's legendary mathematical aptitude to run 'block transfer' computations for his own nefarious purposes...

Nyssa heads back to the console room, noticing on the way that the interior of the TARDIS is getting hotter. Meanwhile, the Doctor wakes – just in time to hear the cloister bell start to chime.

- We first heard the cloister bell – "a sort of communications device reserved for wild

The new Doctor is becoming unravelled in more ways than one...

The Doctor tries to find pe of mind in the Zero Roor



The Master has Adric caught in a trap. (# No turning back... We're lost in music... # *Etc.*)

catastrophes" – in *Logopolis*. Looks like we're not out of the woods yet...

Telling the Doctor to stay put, Tegan rushes back to the console room, where Nyssa reveals that the TARDIS is travelling back to Event One, "straight into the biggest explosion in history!"

- This is an odd one. Nyssa describes Event One as "the creation of the galaxy out of a huge in-rush of hydrogen." The novelisation, however, while still using the term 'galaxy', suggests that they're heading for what we call the Big Bang: it describes Event One as 'the beginning of everything.' One of the theories on the creation of galaxies (20 years old at the time, and now generally discarded) suggests that they come into being when a giant cloud of gas collapses in upon itself. Could this be the 'in-rush' of hydrogen? The novelisation goes into more detail here, with Tegan asking, "How can an in-rush be an explosion?" and Nyssa explaining that "we'll be entering it backwards in time." Whichever way you look at it, it's hard to get around the use of the term 'Event One', which indicates that they're most likely talking about the creation of the whole universe. (The predominant theories of how the Big Bang happened, though, don't support any ideas of a 'hydrogen in-rush'. But then, neither do they suggest that our universe was created as the result of a spaceship engine malfunction – as seen in *Terminus* (1983), which tantalisingly suggests there may be a link between the Vanir ship's accident and this story's 'hydrogen in-rush' – so we may have to accept that this is part of the series' fiction more than scientific fact.) Maybe, given the stress of the situation, Nyssa got her 'galaxies' and her 'universes' mixed up – or maybe her education on the insular world of Traken led her to believe that nothing existed beyond her galaxy.

The Doctor tries to struggle out of the Zero Room to help, just as the Master appears on the scanner screen, bidding his enemies, "Farewell forever!"

- The closing credits for this story list our hero as 'The Doctor' – not 'Doctor Who' or 'Dr. Who' – for the first time in the programme's history.

»PART TWO

BROADCAST: 5 JANUARY 1982

On seeing the Master, Nyssa cries, "That face – I hate it!"

- At the end of *The Keeper of Traken*, the Master killed Nyssa's father Tremas and stole his body to extend his own life. She hasn't stopped whining about it since.

Tegan says they must use the information in the databank to try to find out how to divert the TARDIS from its current course. In the corridors of the TARDIS, a tremor knocks the Doctor to the floor, where he bumps his head. A roundel pops open to reveal a first-aid kid, which disgorges its contents. As he tries to find something to help, a wheelchair rolls across the floor towards him.

Nyssa seems happy to play at Doctors and nurses.

- This appears to be a remnant of a different scene from an earlier draft, where the ship's lurch causes the Doctor to injure his head on a door. The wheelchair that rolls towards him was to have had the first-aid kid balanced on it, which he uses to treat his injury.
- The Doctor sighs, "Transport of delight!" on seeing the wheelchair. This is a reference to a song of the same title (about London buses) by Flanders and Swann, who were famous in the 1950s and 60s for their comic songs and revue shows.

In the Master's TARDIS, the Master uses Adric to spy on the Doctor and his friends. Adric tries to fight the Master's control, but without success.

- In the original script, there were far fewer of these scenes between Adric and his captor. They were added at the request of producer John Nathan-Turner, who wanted to make sure the viewers were always aware of the young companion's presence.

Wheeling around the TARDIS, the Doctor finds his way back to the console room – where Nyssa and Tegan are tying to figure out how to generate enough thrust to escape Event One. In a brief moment of lucidity, the Doctor scribbles down some instructions as Nyssa activates the manual override and lowers the temperature within the ship.

- The Doctor's "Go softly on!" as he follows the trail back to the console room is a quote from William Shakespeare's *Hamlet*: Fortinbras speaks the words as he urges his captain to leave and ask the king of Denmark for an escort as his forces pass through his country.
- Another past-Doctor nod here, as the Doctor urges Tegan to remember "not to reverse the polarity of the neutron flow." This slice of technobabble – or something much like it – was often used by the Third Doctor.

The Doctor plans to 'delete' rooms from the TARDIS to create the thrust necessary to escape their fate. He slips back into his weakened state, leaving Tegan and Nyssa to carry out his instructions and save the TARDIS.

- The "architectural configuration" system ▶

Tegan and Nyssa take the Doctor back to the Zero Room – but it's been jettisoned...

was first mentioned in *Logopolis*, where it was used to delete Romana's room.

- The confused Doctor makes a couple more references to his past, name-checking his old companions Jo (who travelled with the Doctor from *Terror of the Autons* (1971) to *The Green Death* (1973)) and K9 (*The Invisible Enemy* (1977) to *Warriors' Gate*, with several guest appearances since).

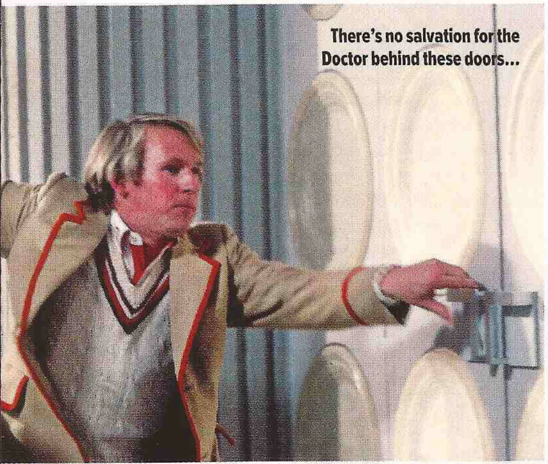
Aboard his TARDIS, the Master offers Adric a deal: join forces to destroy the Doctor and Adric will be given his freedom. But Adric continues to fight back, revealing to the Master that the Doctor's TARDIS has survived.

- In these confrontations between Adric and the Master, the evil Time Lord is seen to rise up to come face to face with his prisoner. As Fiona Cumming explains in an interview on the DVD of this story, though, the truck used to lift Anthony Ainley made a great deal of noise. This is why no one speaks as the Master is rising, so that they were able to remove the sound of the mechanism in the editing process.

Tegan uses the databank to read up on regeneration, discovering that there are places in the universe with recuperative effects that are as useful as the Zero Room. One such place is "Dwellings of Simplicity", or Castrovalva. Tegan sets course, while Nyssa takes the Doctor back to the Zero Room.

The Doctor is sceptical that Tegan is smart enough to fly the TARDIS, and wonders who else might be responsible for its new course. Nyssa, meanwhile, discovers that the Zero Room was one of the TARDIS rooms jettisoned in their escape. The Doctor hands Nyssa the sonic screwdriver and gets her to dismantle the Zero Room doors to make a new 'Zero Cabinet' – just as the TARDIS makes a very bumpy landing.

- As Tegan surveys the TARDIS, which has landed at a perilous angle, she crows, "Not up to CAA standard, but a landing's a landing!" The Civil Aviation Authority is the regulatory body overseeing air travel in the UK, an organisation that air hostess (and flying aficionado) Tegan is no doubt very familiar with.


There's no salvation for the Doctor behind these doors...

Tegan spies the city of Castrovalva on a distant hilltop, and she and Nyssa load the cabinet on to the wheelchair and start their journey to the Dwellings of Simplicity.

- Janet Fielding suffered from a fear of heights so, although the script required Tegan to climb a tree to get her sight of the city, Fiona Cumming cleverly framed the shot so Fielding didn't have to leave the ground at all. (Later on, as Tegan and Nyssa clamber up the rocks around the city, Cumming uses a similar trick to allow for Fielding's concerns.)
- In the original scripts, during their journey, Tegan was to stop and take a drink of water fresh from a stream. This was dropped over fears that impressionable children might copy her, and end up poisoning themselves.

As they walk, Nyssa's golden hair-grip gets caught in the branches of a bush, lost forever...

- This little mishap completes Nyssa's slight transformation, leaving her in a costume she's stuck with for the rest of the season. Earlier in this story, she'd ditched the chiffon fairy skirt she had worn since *The Keeper of Traken*, swapping it for a natty pair of red velvet trousers – which she soon ruins by falling in a ditch. She also gets rid of the fur jerkin. (At no point does it occur to her, or to Tegan, to find some sensible shoes – but we suppose she couldn't have guessed she'd be rock climbing just a few scenes later.) It never occurs to Tegan to take the opportunity to change out of her air hostess uniform. Presumably, she's still living in the hope that the Doctor will recover and immediately return her to London Airport in time to start her new job (see *Logopolis*). Good luck with that, Tegan...

The girls take the Doctor to Castrovalva. Not sure how they got the Zero Cabinet out of the TARDIS, mind...

Hiding the Zero Cabinet in the undergrowth, Nyssa and Tegan try to find a way up the rocks at the base of the city – unaware that they're being spied on by two natives. Having had no luck, they return to the cabinet, where they find blood on the ground and no sign of the Doctor...

PART THREE
BROADCAST: 11 JANUARY 1982

Tegan and Nyssa set off to find the Doctor, narrowly avoiding an ambush by more natives. The Doctor, meanwhile, is making his way up the rocks – where his companions eventually spot him. They call up to him, but the amnesiac Time Lord has forgotten that 'Doctor' is his name and so he ignores them.

- The scenes around the base of the city were filmed at Harrison's Rocks in Sussex, a location previously used for the filming of *The Mind Robber* (1968). The lush forests around Castrovalva were actually the estate of Lord De La Warr, who allowed filming on his land in return for a charity donation and a photo of himself standing next to the TARDIS.

The Doctor is taken captive by natives, while Tegan and Nyssa hide from another group who are carrying the Zero Cabinet into Castrovalva. They finally catch up with the Doctor as a rock door slides shut...

Inside the city, the Doctor meets Shardovan (Derek Waring), Castrovalva's librarian, and the medic Mergrave (Michael Sheard). The natives bring the Doctor refreshment, and offer him rest.

- The Doctor eagerly snaps up a stick of celery and tucks in. Peter Davison, however, isn't quite so keen on celery – as you can see in an out-take on the DVD of this story.

The Doctor is left alone in his room, the Portreeve (Neil Toynay) appears and urges the Doctor to rest.

- In British history, a portreeve oversaw financial transactions in ports around the country – something like a modern-day customs officer. The role of some portreeves developed into that of a town mayor, and that would seem to be the basis of the character here.

Outside, Nyssa and Tegan crawl around the rocks – as a rope ladder is lowered, offering them entry. They are

The Invisible Enemies?

CASTROVALVA WASN'T THE *FIRST* FIRST story for the new Doctor: that honour goes to an unfilmed script from John Flanagan and Andrew McCulloch, writers of *Meglos* (1980). A parable about the nuclear arms race between the USA and Russia, using a cold war between two enemy planets as a parallel, *Project 4G* was commissioned from the writers shortly after production on *Meglos* was complete. During the course of the story's development, Flanagan and McCulloch were asked to rewrite the scripts to include first the Master and then the newly regenerated Fifth Doctor. When the scripts arrived – now titled *Project Zeta-Sigma* – alarm bells started ringing for producer John Nathan-Turner. The writers had included a race of invisible aliens, and Nathan-Turner was unclear as to exactly how this could be achieved and still be dramatically effective. Development continued on the scripts, however, until it was ultimately decided to push it further back in Season Nineteen, using it as the final story – until it was finally binned in favour of *Time-Flight*.

Nathan-Turner and new script editor Antony Root turned to Christopher H Bidmead, script editor of Season Eighteen and writer of the previous story (*Logopolis*), to turn in a new début adventure for the Fifth Doctor, and so *Castrovalva* was born.

The Portreeve (Neil Toynay) displays his entry into the 'silliest hat in Castrovalva' contest. He has some tough competition…

Where else have I seen…?

MICHAEL SHEARD

(1938-2005) Mergrave Other *Doctor Who* appearances *The Ark* (1966) as Rhos; *The Mind of Evil* (1971) as Dr Summers; *Pyramids of Mars* (1975) as Laurence Scarman; *The Invisible Enemy* (1977) as Supervisor Lowe; *Remembrance of the Daleks* (1988) as the Headmaster. TV appearances include *Grange Hill* (1985-1989) as Mr Bronson. More credits listed in *The Fact of Fiction* in **DWM** 362.

FRANK WYLIE

(1935-1994) Ruther TV appearances include *Rob Roy* (1961) as Invershalloch; *The Rivals of Sherlock Holmes: The Mysterious Death on the Underground Railway* (1973) as Prosecutor; *Inside Story: Found Dead* and *Exclusive* (1986) as Superintendant Hammerton; *Tales of the Unexpected: Decoy* (1982) as Chief Inspector McLintock; *Dramarama: Stan's First Night* (1987) as Ventriloquist.

DEREK WARING

(1935-2007) Shardovan TV appearances include *The Adventures of Sir Lancelot: Knights Choice* (1957) as Balin; *The Adventures of Robin Hood: To Be a Student* (1957) as Peter Larkin and *Too Many Robins* (1958) as Tom the Thatcher; *Z Cars* (1968-72) as DI Goss; *Sherlock Holmes: The Second Stain* (1968) as Henri Fournaye; *The New Avengers: The Tale of the Big Why* (1976) as George Harmer.

shown into the city, and allowed to visit the sleeping Doctor, before being escorted to their own quarters.

- Concerned about Adric's predicament, Nyssa says that they'll have to let the Doctor know precisely what's happened to him. "I know so little about telebiogenesis," she says, referring – presumably – to the technology being used to imprison Adric. (The creation of life at a distance?)

The next morning, Nyssa leaves the sleeping Tegan to visit the Doctor. On the way, she sees a pair of Castrovalvans carrying the Zero Cabinet, so she asks them to carry it to his room. Inside, she is shocked to see an image of Adric in the mirror. He warns her that the Doctor must stay in Castrovalva until his regeneration is complete. He also warns her not to tell anyone that she saw him, and then he vanishes in a crackle of energy.

In the Master's TARDIS, a distressed Adric continues to fight the Master – but the Master gloats that his work is already done. Adric's impersonation of himself has ensured that the Doctor will be kept out of the way while the Master continues his plots…

'The anagram 'Neil Toynay' – 'Tony Ainley' – was suggested by Fiona Cumming's husband.'

The Doctor, Tegan and Nyssa share breakfast with the Portreeve, where the Portreeve urges the Doctor to share more tales of his adventures.

- The Doctor brushes aside the Portreeve's request with a modest "Oh, the Ogrons and the Daleks and all that…" Ironically, this would seem to be a reference to the two-story epic *Frontier in Space* (1973) and *Planet of the Daleks* (1973), in which the Master worked in league with the Daleks to foment an intergalactic war.

Shardovan arrives with a new delivery of books for the Portreeve, and agrees to show Nyssa and Tegan the library. The Portreeve shows the Doctor a mysterious tapestry that is able to display images of events from other places in space and time: it shows the Doctor a picture of Nyssa and Tegan struggling with the Zero Cabinet. The Doctor wants to take a closer look, but the Portreeve suggests he should completely recover first.

- Fiona Cumming had wanted to make the pictures on this tapestry move, but was unable to do so in the finished programme.

Tegan and Nyssa carry two piles of books on the history of Castrovalva as some light reading for the Doctor. A suspicious Shardovan watches them go…

The Doctor paces the main square of Castrovalva, trying to count to three. He is troubled, convinced he is forgetting one of his companions. A little girl (Souska John) approaches, trying to help him, showing how good she is at counting – and the Doctor says she should have a "badge for mathematical excellence." Finally, Adric returns to his memory…

- Souska is the niece of Caroline John, who played the Third Doctor's companion Liz Shaw from *Spearhead from Space* to *Inferno* (1970). (This also makes her the niece of Geoffrey Beevers, Caroline's husband, who played the Master in *The Keeper of Traken*. Don't trust her, Doctor!)

As Tegan and Nyssa read through the books, the Doctor bursts in demanding to know what's happened to Adric. Nyssa explains, and the Doctor decides to rush back to the TARDIS and leave – much to Shardovan's displeasure.

- By this point, there are enough hints for the audience to start suspecting that the suspicious, shifty Shardovan might be the Master in disguise. (Well, he *does* wear black! And he seems as determined as the Master to see the Doctor stay in Castrovalva.) The closing credits of this episode play their own part in this deception, listing the Portreeve as played by 'Neil Toynay'. This anagram of 'Tony Ainley' was suggested by Fiona Cumming's husband.

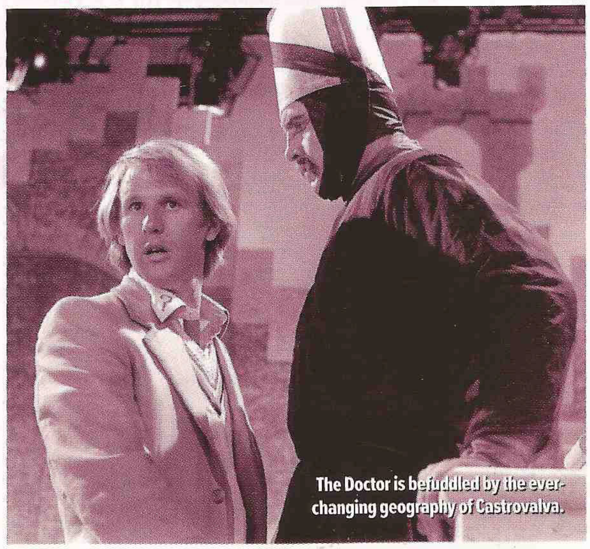
Arriving at the main square, the Doctor asks a crowd of women for directions to the way out, but they all point in different directions. As they continue to wind their way through the streets of Castrovalva, Nyssa finds a corner of a courtyard that she doesn't remember being there before. As they move on, the Doctor begins to lose his way…

Despite having headed down from the main square, the Doctor ends up back on a balcony overlooking it. Mergrave and Ruther (Frank Wylie) try to stop him, but the Doctor is resolute. Ruther directs him to the exit – but, once again, the Doctor ends up back on the balcony above the square…

- Comic performer Frank Wylie (and he's certainly the funniest thing in this story) was best known at the time for his role in the long-running Scottish soap, *Take the High Road*.

The Doctor realises that the city is "folding in on itself." In his room, they discover that the Zero Cabinet has gone missing. The Doctor looks out of a window only to see a shattered image of Castrovalva, with impossible angles and scattered perspectives. He realises that they've been caught in a space-time trap…

- The BBC's new Head of Serials, David Reid, found the original scripted version of this cliffhanger too confusing and asked for a rewrite. Sadly, there is no clear record of what he took exception to. Maybe it was some of Bidmead's trademark scientific chat? Reid, after all, wouldn't have been around to veto the reams of such material in *Logopolis*.
- Do you think Peter Davison is going a little over the top in this final scene? Then check out his interview on the DVD of this story, which includes an alternate take which is vastly more hysterical (in every sense).



The Doctor is befuddled by the ever-changing geography of Castrovalva.

PART FOUR
BROADCAST: 12 JANUARY 1982

With the occlusion weakening the Doctor, Nyssa and Tegan rush to get help from the Portreeve. The Doctor, meanwhile, turns a mirror on the window of his room to fend off the energies of the distortion, then starts to read through the books detailing the history of Castrovalva.

Ruther leads Nyssa and Tegan through the twisted streets of Castrovalva, seemingly unaware of the tangled state of the city, before they find the Zero Cabinet being used to wash laundry in.

In his room, the Doctor asks Mergrave to sketch out a map of the city. Mergrave marks the position of his pharmacy in four places around the city.

- In the original storyline, Mergrave draws the map on the floor. This was presumably changed to make the map more easily visible.

THE FACT OF FICTION

● "Valeriana officinalis centiculare europea," the Doctor says as he sniffs the glass of Mergrave's restorative potion. That's valerian, to you and me: the herb, sometimes called 'heal-all', has a long history of use in medicine, usually as a sedative. (It also has an odour that some liken to cat's pee, which might explain the Doctor's reaction when he drinks it.)

Ruther, Tegan and Nyssa return to the Doctor's room, carrying the Zero Cabinet. The Doctor questions the veracity of the Castrovalvan history books – they seem authentic, but he suspects that the history itself has been invented. He retreats to the Zero Cabinet, and Tegan escorts Ruther and Mergrave outside. The cabinet is carried through the city to the Portreeve, with a procession of Castrovalvan citizens following. As they walk, Shardovan is beckoned away from the crowd – to find the Doctor waiting for him in the shadows.

The Doctor confronts Shardovan about the questionable history of Castrovalva. Shardovan realises that 500-year-old books can't possibly chronicle the city's story up to the present day...

● We hope you've been paying attention. This is a pretty major clue, which leads the Doctor to conclude that the city of Castrovalva is fake. But the story never explicitly points out that ancient books detailing recent history is a massive paradox.

In the Portreeve's chambers, the old man explains the purpose of the tapestry – to create matter from nothing, suggesting that he used it to build Castrovalva. With an evil chuckle, the Portreeve's disguise fades away, revealing the Master!

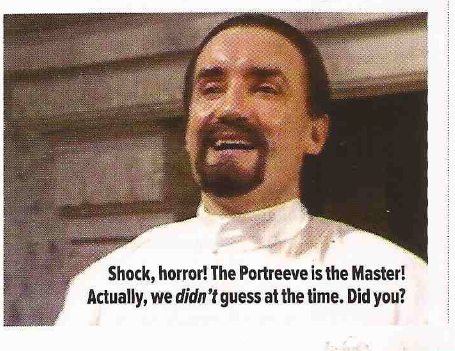
● Surprise!

The Master explains his plan, and how Adric placed the entry on the 'fake' Castrovalva in the TARDIS's databanks. As the evil Time Lord tries to break into the Zero Cabinet, the tapestry starts to display images of the Doctor climbing up the walls to the Portreeve's rooms.

● The Master tries to use his Tissue Compression Eliminator (first seen in *Terror of the Autons*) to break open the cabinet. This seems to be a slightly bulkier model to the one he used in *Logopolis*.

The Master spies the Doctor on the tapestry and smashes open the Zero Cabinet in his rage. The image on the tapestry fades, revealing Adric caught in the Master's web – the Doctor realises that he has been using the boy to maintain the block transfer computations necessary to create Castrovalva. Ruther moves to attack – but the Master makes him vanish. Using the distraction, Shardovan swings from a chandelier into the web, releasing Adric and causing the reality of Castrovalva to start to fail.

● In the original synopsis, Shardovan was to walk along a beam across the top of the Portreeve's chambers, and dive from there into the tapestry.



Shock, horror! The Portreeve is the Master! Actually, we *didn't* guess at the time. Did you?

A tricky manoeuvre, getting back inside the badly-parked TARDIS.

FURTHER INFO

DVD

COMPANY 2lentertain
YEAR 2007
CAT NO BBCDVD 1331
AVAILABILITY Out now, as part of the *New Beginnings* box set.

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4736
AVAILABILITY Deleted.

NOVELISATION

COMPANY Target Books
YEAR 1983
BOOK NO 76
BY Christopher H Bidmead
AVAILABILITY Out of print.

The Master dashes to his TARDIS, which is disguised as a fireplace – and it dematerialises.

● The lucky old Master still has a functioning chameleon circuit in his TARDIS, which enables it to take any shape he pleases. In future stories, it is disguised as a Concorde aeroplane (*Time-Flight* (1982)), an iron maiden (*The King's Demons* (1983)), a wooden shack and a statue of Queen Victoria (both *The Trial of a Time Lord* (1986)).

Following Mergrave through the collapsing city, the Doctor and his companions try to find an exit. The Master's TARDIS rematerialises, unable to escape the spatial distortion. Adric spies a way out, leading back to the caves through which they entered. They rush to escape, the Master chasing after them – but he is held back by a pack of angry, panicking citizens, who seemingly drag him to his doom in the ever-shrinking city...

● And so, the threat of the Master is ended. *Forever!* Or not quite... The Doctor's nemesis returns in the last story of this season, *Time-Flight*, prompting the Doctor to gasp, "So, you escaped from Castrovalva. I should have guessed." You'll hear these words – or ones very similar – many times over the course of the Fifth Doctor's adventures, as the Master bounces back from numerous seeming destructions.

Having finally escaped, the Doctor, Nyssa, Tegan and Adric look back – to see that Castrovalva has disappeared.

● Adric looks a little bit ropy in this scene, which you might put down to his recent painful incarceration. Not so. Young Matthew Waterhouse got a little carried away at the post-filming drinks the night before, and he is suffering through the mother of all hangovers in this scene. In fact, between takes, he threw up behind a tree. We wonder what Lord De La Warr made of that!

They return to the TARDIS. Nyssa is worried that the Doctor hasn't fully recovered. "I feel quite like my old self," he says, before adding: "Well, whoever I feel like, it's absolutely splendid."

> **'Valerian has an odour that some liken to cat's pee – which might explain the Doctor's reaction on drinking it!'**

● The Doctor has good reason to "feel quite like my old self": by now Davison had had plenty of time to get used to his *new* self, *Castrovalva* being the fourth story he filmed as the Doctor. It was decided to push his first story back in the filming order (behind *Four to Doomsday* (1982), *The Visitation* (1982) and *Kinda* (1982)) to give the actor time to get used to the role.

● As they prepare to leave, the Doctor takes a stick of celery from his pocket and pins it to his lapel. Is this the same celery that the Doctor found at his Castrovalvan welcome meal? If so, given that everything in the city (and the city itself) was fake, why didn't the celery disappear when the city collapsed? This has long been a bone of contention for pickier fans, but there is a simple explanation. The Castrovalvans mounted regular hunting parties, as we saw earlier on, and it's reasonable to assume that groups were sent out to fetch fruit and vegetables from the wilds outside the city. It's clear that the planet on which Castrovalva was created has plenty of plant – and presumably animal – life. Hence, the celery is real, and so wouldn't have vanished along with the Castrovalvans. So, stick that in your Bloody Mary and drink it! (The Doctor replaces this piece of celery with another stick of questionable reality in *Enlightenment* (1983) – but that's a story for another time...) DWM

THE DWM REVIEW

The worlds of *Doctor Who* in review: » Television » DVDs » Books » CDs » Toys » Merch dise and more!

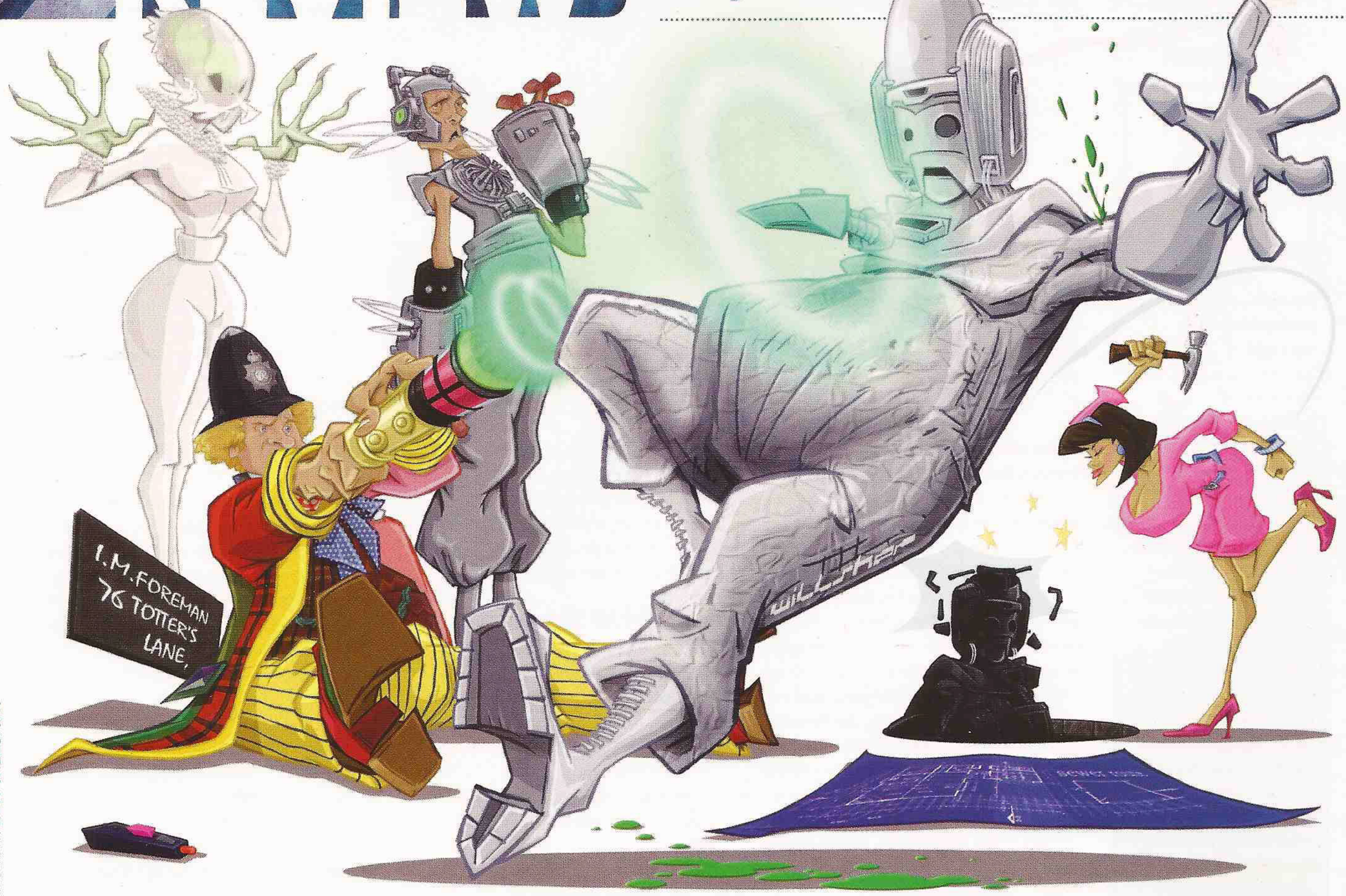
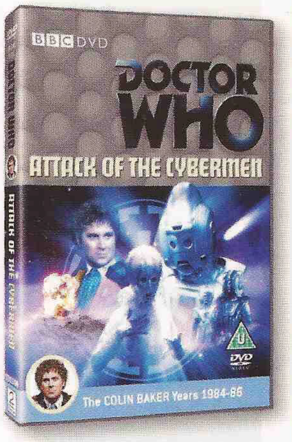


Illustration BEN WILLSHER

» Attack of the Cybermen

DVD box set 2lentertain
Starring Colin Baker, Nicola Bryant **Writer** Paula Moore **Director** Matthew Robinson **RRP** £19.99



ATTACK OF THE CYBERMEN GETS OFF to a flying start. The opening scene, as two workmen are attacked in a London sewer by an unknown menace, is double-distilled *Doctor Who*. It's timeless stuff, and we could imagine cutting from there to any Doctor in the TARDIS, from Hartnell to Tennant and beyond. But then it all goes wrong. Grotesquely and shamefully wrong.

The storyline is like a fraying sweater. Pull on any of a dozen loose threads and the yarn unravels entirely. It doesn't help that the pacing of the story is all to hell. *Doctor Who*'s 22nd season was gifted with 45-minute episodes, but nobody knew what to do with them, least of all the script editor – and writer of this adventure – Eric Saward [*using pseudonym 'Paula Moore' – Ed*]. *Attack*, as with every other story from this year bar perhaps *Timelash*, sees the TARDIS land well away from the action, requiring the Doctor and Peri to hike miles in search of the drama, sniping every step of the way. Here, they are obliged to chase a distress signal broadcast in a madly complicated way, for reasons never made clear, by alien mercenary Lytton. After 17 minutes, they return to the TARDIS to discuss it further. By the 33rd minute, after more wandering about, the Doctor decides to go back to the TARDIS *again*, and only then does he finally collide with the plot.

To be fair, in the meantime the Doctor and Peri do meet Lytton's two policeman lackeys, one of whom the Doctor beats up before he has any reason to suspect he's not a real copper. They capture the second officer but, bizarrely, make no attempt to question him. It's almost as if the Doctor's read the script and knows it's too soon for him to find out anything interesting.

Meanwhile, the Cybermen are up to no good beneath Fleet Street. They've been there for a little while, converting sewage workers and building walls – which leaves us with the appealing image of a Cyberman carefully mixing sand and cement, and tapping bricks into place with the back of a trowel. Later we learn these are Cybermen from the planet Telos in the far future (as seen in *The Tomb of the Cybermen*) who have shuttled down via the ▶

ALSO INSIDE!

Doctor Who and the Cybermen 62

» "Nick Briggs gives us authentic 60s Cybermen."

Orbis 63

» "Smith is sympathetic, brash and adorable..."

Transit of Venus 63

» "Russell perfectly evokes Ian's sense of wonder..."

Gory, yes, but we're afraid that's just how it would have been...

moon, somehow, as part of a plot to smack Halley's Comet into Earth (you may want to pause for a breath now) in order to alter history and save the *other* Cyber world, Mondas (as seen in *The Tenth Planet*) from destruction. Blimey. To understand how insanely inappropriate this story is, imagine watching *Doctor Who* in the year 2027, and the *next* 22nd series launching with a story where some Cybermen who escaped the destruction of the CyberKing (as seen in *The Next Doctor*) find a time machine and use it to alter history to prevent the rest of their race from crossing from their parallel Earth (as seen in *Army of Ghosts*). It's the kind of story that breeds in the darkest corners of the internet, and should never be broadcast at Saturday teatime on BBC1.

'This isn't merely bad *Doctor Who*, it's the opposite of *Doctor Who*.'

Attack of the Cybermen would be just about acceptable if it was played out in the company of charming characters, but this certainly isn't the *Doctor Who* your reviewer signed up for. The cruelty and brutality leave a nasty aftertaste. By halfway through Part One, both the Doctor and Peri are carrying loaded pistols in their pockets. To make Peri drop hers, a policeman holds a knife to the Doctor's chin, saying: "Drop it, unless you want me to open up his throat." Lovely. At the story's climax, the Doctor employs all the wit and ingenuity for which the character has become famous by shooting the Cyber Controller in the chest. That's not merely bad *Doctor Who*, it's the *opposite* of *Doctor Who*.

To prevent this review being an entirely joyless rant – by someone who *hates* joyless rants – let's give some praise where it's due. Colin Baker and Nicola Bryant do their best with the material they're given, so no blame to them. The guest cast are, without exception, brilliant – and special mention must go to Maurice Colbourne and Brian Glover as Lytton and Griffiths, one of the most interesting supporting partnerships of the era. And the Cybermen are adorable. You can only love the one who discovers a roomful of explosives and selflessly waves to his friend as if shouting: "Run, Jeremy, run! Save yourself!" Also, watch the scene in Cyber Control at 32'26" into Part One to enjoy the Cyber-extra who picks his way tentatively across the back of shot, clearly trying to remember which arm to move with which leg. He's so sweet. It's like having Adric back.

» DVD Extras

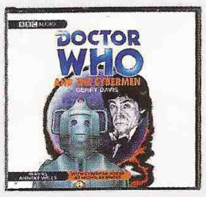
The Cold War, from producer John Kelly, is a masterclass in how to deliver an informative and intelligent behind-the-scenes documentary. For your reviewer, it's even a piece of interactive television, as he thoroughly enjoys shouting "WRONG!" at every pronouncement by Eric Saward. Discussing the appalling scene where Lytton has his hands crushed by the Cybermen, Saward is unrepentant. "I don't feel at all guilty," he says. "That's how it would have been." What a specious argument. Yes, if a robot monster with the strength of ten decided to punish an upstart mercenary from Riften 5, the result might well be a couple of handfuls of bloody pulp. But this isn't a documentary, it's a TV drama, so the brutality is entirely Saward's gift. A Cyberman *might* decide to rip out Lytton's large intestine and festoon it about his ear-lugs like tinsel, but only if Saward *wanted* him to. A line must be drawn somewhere, and it's the production team's responsibility to stop violence becoming gratuitous. In Saward's defence, we learn that producer John Nathan-Turner wanted even *more* gore. The mind boggles.

The Cyber Story, a trip through the history of the monsters, comes with a shocking script. "The first step in the history of the Cybermen was their appearance," blithers the narration. Producers of these extras wouldn't employ a cameraman who doesn't know how to focus a camera, so why use a writer who can't focus a sentence? Happily, the interviewees prove more engaging. Sandra Reid, genius designer of the 1960s Cybermen, explains why the ailing population of Mondas came to style themselves first as rather startled-looking sock puppets before learning to embrace the *couture* possibilites of three-inch Hoover hose. Other key players from the Cyberman stories offer a few words, but it all rather peters out after discussion of *Tomb*. The remainder of the documentary is given over to Kevin Warwick, professor of Cybernetics at Reading University, who claims to be our first 'human cyborg'. Sadly, this doesn't mean he likes to lurk in sewers making unlikely plans for Halley's comet – unless he does that at weekends. Professor Warwick has a computer chip implanted in his wrist that allows him to control electronic gubbins via his own nervous system. What does this mean for the future? Soon, he might be able to order an oven-ready lasagne by daydreaming about *Tesco.com*. He could cook it merely by narrowing his eyes at the microwave. This Cyber-conversion process may well signal the end of the well-prepared meal.

There's more – too much more – of the electric professor in both an 'easter egg' and a further extra, where he reveals that hundreds of eager volunteers write to him every week asking if they can be upgraded. He should give them a shock by posting back a grey balaclava and a couple of wire coat hangers. In modern *Doctor Who*, John Lumic had to throw the homeless into meat grinders to produce his Cybermen. It appears all he really needed was a spread in *Wired* magazine and a million nerds would have rushed for the chance to beta-test Human 2.0. Although Lumic's conquest of Earth might have been thwarted after his army stopped every ten yards to Twitter about it.

The commentary features Colin Baker and Nicola Bryant with guest stars Terry Molloy (Russell) and Sarah Berger (Rost) taking an episode each. It's a rather dry affair, and the participants seem uninspired by what they're watching, though we do learn that Bryant's underwear was regularly stolen from her dressing room. What wretched behaviour. Couldn't the thieves have popped next door and taken the Doctor's coat instead? More informative is an excellent set of 'info text' subtitles, full of fascinating production trivia. The least-glamorous and unsung DVD extra, these tracks must take months to research, compile and synchronise to the action on screen, and this is a particularly good offering. 'Colin Baker wanted to begin as an unlikable Doctor whom the audience would grow to love as the years rolled by,' reads one caption, reminding us of the central tragedy of this incarnation. The audience didn't appear to want a hero they couldn't like – a not unreasonable response – and so this risky idea backfired. However, with a warmer and more welcoming Sixth Doctor proving popular on audio 25 years later, Baker must take some comfort from the fact he fulfilled his goal in the end. **GARY GILLATT**

» Doctor Who and the Cybermen



Talking Book BBC Audio
Read by Anneke Wills
RRP £17.99

THE TIME IT'S TAKEN FOR BBC Audio to tackle a Cyberman novel suggests that perhaps they were in something of a quandary over what to do with their voices. William Russell and Geoffrey Beevers have already squawked their way through two Dalek stories – and while this doesn't sound *too* silly, it doesn't really sound quite right either.

BBC Audio's solution is to bring in the current voice of Cybermen on TV, Nicholas Briggs – so while Anneke Wills, who played the Doctor's companion Polly in the TV serial *The Moonbase* (on which this novel is based) reads the majority, come the Cybermen, it's Briggs, using whatever gadget he has to make his voice all electronic and buzzy, who gives us authentic 60s Cyberman dialogue from thereon in.

Target Books' decision to call this *Doctor Who and the Cybermen* and not the serial's original title has always felt wrong. First published in 1975, it makes a nice companion to Target's 1973 reprint of *Doctor Who and the Daleks*, but as it isn't the Cybermen's introductory adventure, the title seems misplaced.

The novel itself, however, is top drawer Target. Writer Gerry Davis keeps his story – about a lunar weather control station that's attacked by Cybermen – faithful to the 1967 script he co-wrote with Kit Pedler, adding a few details such as a black helmet for the Cyberleader.

Music and effects man Simon E Power captures the sterile Moon surface with shapeless sonic sounds and clanking hydraulic movements for the Moonbase interior. Meanwhile, Anneke Wills handles the Moonbase's all male international crew with aplomb. As for the contribution of Briggs, well, after this, there isn't really any going back. This is the template for how all Dalek and Cybermen stories should be done in the future. **VANESSA BISHOP**

» The Destroyer of Delights

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON IN
THE DESTROYER OF DELIGHTS
BY JONATHAN CLEMENTS
THE KEY 2 TIME
FEATURING DAVID TROUGHTON, JASON WATKINS & CIARA JANSON AS AMY
BIG
FULL CAST AUDIO DRAMA

Audio Drama Big Finish
Starring Peter Davison, David Troughton, Ciara Janson **Written by** Jonathan Clements **RRP** £14.99

ALL CREDIT TO THE FIFTH DOCTOR and Amy – it took a full 26 episodes for the Fourth Doctor and Romana to collect all six segments of the Key to Time, while they start this middle instalment of the *Key 2 Time* trilogy with four segments already in the bag. To be fair, though, this time they have the help of the Black Guardian, who you'll remember turned up booming with rage at the end of the previous adventure, *The Judgement of Isskar*, and who is aware that the Grace are looking to reassemble the Key without bothering to involve the Guardians at all.

The urgency of the Doctor and Amy's quest is well illustrated in the first episode in a scintillating, set piece confrontation with David Troughton's Black Guardian. The Guardian's power is fading along with the universe, and he has been quite unable to discover the whereabouts of the fifth piece of the Key. The idea of a supposedly omnipotent, godlike being losing his faculties and being diminished to the point when his fate and the only chance for the universe seems to hinge on what amounts to a random throw of the dice, is a powerful one: and hurling the Doctor and Amy through time to the Sudan in the ninth century is clearly presented as the last resort of a desperate super being.

After this gripping opening, though, *The Destroyer of Delights* relaxes into a very leisurely story that (as is made explicit) is all about theft. The *Arabian Nights* milieu is broadly but charmingly sketched, and there is enough incident in the main characters becoming separated, getting caught up in plot complications and meeting avaricious alien beings to keep the story ticking over, but this never threatens to become one of Big Finish's more relentless plays.

What the plot lacks in pace, however, is largely compensated for by a cast that really go for it. Doing his finest Valentine Dyall impression, Troughton's initial take on the Black Guardian is little more than a caricature of an already cartoonish villain. This, though, is quickly revealed to be a front and the true Black Guardian is presented as a more complex and interesting character than we've previously seen. Arguably this undermines a character that previously embodied chaos, change and destruction, although it works in the context of the story and, more importantly, is just very entertaining. The rest of the cast – including *Being Human*'s Jason Watkins as the Legate of the Caliph, and a very earnest Jess Robinson as slave girl Nisrin – rise to the occasion as well.

Ultimately, *The Destroyer of Delights* is the slower middle episode of a three-part story, with some flashes of genius and an excellent guest performance by David Troughton. For those reasons, it's worth listening to – but let's hope that *The Chaos Pool* ends this quest on a real high. **MATT MICHAEL**

» Orbis

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith **Written by** Alan Barnes and Nicholas Briggs **RRP** £10.99

WHEN WE LAST SAW THE EIGHTH Doctor and Lucie Miller he had seemingly plummeted to his doom grappling with Morbius, and she had been left, abandoned and distraught, to mourn his passing. So far so *Buffy*. This new series of audio adventures begins immediately thereafter from Lucie's perspective, with the troublesome Headhunter from earlier stories arriving in the TARDIS to make Lucie into a pawn in her high-stakes games once more. However, while Lucie is at least excited by the opportunity to find the Doctor, from his point of view things might not be quite as simple.

The Doctor is apparently trapped in a place called 'tweenspace' – which sounds like a social network site for hormonal teenagers – where he has built a new life as the defender of the jellyfish like Seltans against their ancient enemies the Molluscari. Having spent a number of years building a life and a purpose on the planet Orbis he's therefore not necessarily thrilled when old friends and enemies turn up trying to convince him to return to the life that he once knew. In fact, he's a bit peeved by the whole idea. Especially since Orbis' moon is getting ever closer, causing massive fluctuations in the weather and increasing the likelihood of a Molluscari invasion.

A frothy comedy that takes a clear steer from TV episodes such as 2006's *New Earth* and 2008's *Partners in Crime*, *Orbis* gets this season off to a fun if lightweight start. The Molluscari are never a very credible enemy – their leader Crassostrea, played by Andrew Sachs with a funny voice, is undergoing a sex change and is suffering from a sort of PMT – and the environmental catastrophe that threatens the Doctor's adopted home is only vaguely sketched. Neither do we get much of a sense that Lucie is in any imminent danger despite the Headhunter's melodramatic threats, although there is a tense moment when an amnesiac Doctor is ready to leave Lucie to her death. This lightness, then, makes the ending of the play feel especially dark – perhaps too much so – by comparison, and left this listener wishing a more elegant solution had been found, or at least for the consequences of the story to be explored in a future instalment.

However, the play can be forgiven that sin because of the way it joyously reunites the main characters. Paul McGann and Sheridan Smith are an excellent team: probably Big Finish's best double act. McGann sounds like he's enjoying playing the Doctor more than ever and Smith makes Lucie funny, brash, sympathetic and adorable all at once, like an audio Donna Noble. Also fun are the little nods towards the TV series – like the Doctor's response when he's asked to dance with a jellyfish, and his newfound habit of referring to human beings as gibbering monkeys.

> **'*Orbis* joyously reunites the main characters of the Doctor and Lucie…'**

What it lacks in gravitas, *Orbis* more than makes up for in energy and entertainment value. Doing a job of wrapping up the plot threads left hanging from the previous series, whilst setting the TARDIS off on a completely new course, it's left me keenly anticipating the rest of this season. **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PAUL MCGANN AND SHERIDAN SMITH IN
ORBIS
BY ALAN BARNES AND NICHOLAS BRIGGS
FEATURING ANDREW SACHS AND LAURA SOLON
BIG
FULL CAST AUDIO DRAMA

» Transit of Venus

DOCTOR WHO
THE TRANSIT OF VENUS
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring William Russell
Writer Jacqueline Rayner
RRP £8.99

ONE OF THE CONCEPTS RUSSELL T Davies wanted to capture when bringing back *Doctor Who* in 2005 was the 'pioneer spirit' of human beings pushing the boundaries. That's the same sense of adventure that motivated many of the very earliest 1960s episodes of the series, when the First Doctor and his companions travelled to the very beginning of human society, or joined Marco Polo's pathfinder journey to China. This *Companion Chronicle*, set during that first year, has the TARDIS arrive onboard the *Endeavour* during Captain Cook's voyage to discover Australia. With Susan and Barbara apparently tossed overboard in the TARDIS, the Doctor and Ian have no choice but to join the crew on their expedition.

45 years on from originally playing one of the Doctor's first companions, Ian Chesterton, William Russell perfectly evokes the schoolteacher's sense of wonder at the marvels he sees. He also captures Ian's righteous indignation at the Doctor, and towards naturalist Joseph Banks, whom, thanks to some odd anachronisms, he suspects is a treacherous, possibly alien and certainly malign influence on the crew.

Ian's growing paranoia, resulting in accusations that sound wild to the Captain and the Doctor, show that he is metaphorically adrift at sea without Barbara's calming presence, and as the story unfolds, it becomes clear that the meaning of the title is *not* some celestial event, but a much more personal journey.

Benefiting from some effective sound design that well suggests the empty ocean without resorting to *Desert Island Discs* effects, and with a delicate and well-performed script, *Transit of Venus* is among the best of its series. **MATT MICHAEL**

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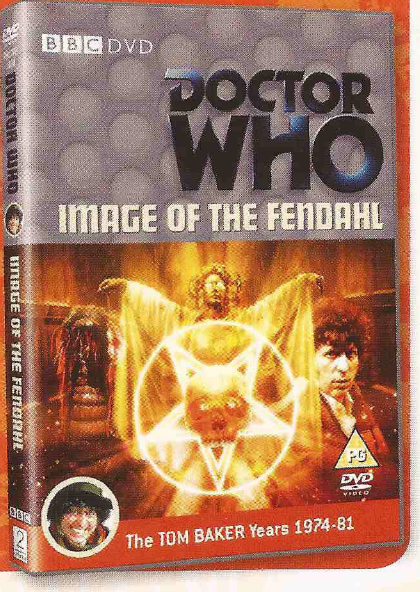
WIN! Image of the Fendahl DVD!

Available on DVD for the first time on 20 April is 1977's *Image of the Fendahl*, a spooky story from Season 15 of *Doctor Who*. The adventure stars Tom Baker as the Fourth Doctor and Louise Jameson as Leela, with guest stars including Denis Lill, Scott Fredericks, Wanda Ventham, Edward Arthur, Daphne Heard, Geoff Hinsliff, Edward Evans and Derek Martin. The DVD contains a host of exclusive extras including a making-of documentary, deleted and extended scenes, a commentary, photo gallery and more! Thanks to the generosity of 2entertain, we've **FIVE** copies to give away, worth £19.56 each. Just tell us the correct answer to this question to be in with a chance to win:


BBC DVD
DOCTOR WHO
IMAGE OF THE FENDAHL
PG
The TOM BAKER Years 1974-81

According to the Doctor, the Fendahl is...?

a) Deft
b) Death
c) Deaf

To enter, call **09011 542 225**, or enter by post, with this culinary observation at the start of the **DWM** address: "THAT AIN'T THE WAY TO MAKE A FRUIT CAKE!"

WIN! Three new Tenth Doctor novels!

Three brand new novels featuring the Tenth Doctor are out this month from BBC Books, RRP £6.99 each – *Prisoner of the Daleks* by Trevor Baxendale, *The Slitheen Excursion* by Simon Guerrier, and *Judgement of the Judoon* by Colin Brake. We've got **FIVE** sets of all three books to give away, so if you'd like to try to win them, just give us the correct answer to this simple quesion:

What does the Judoon commander say to the Doctor in *The Stolen Earth*?

a) DOH! RAY! MEE! FAH! SOH! LAH! TE! DOH!
b) SKO! BO! TRO! NO! FRO! JO! KO! FOE! TOE! DOE!
c) UM! AH! EEE! OH! ER! CRIPES! DUN! NO!

To enter, call **09011 542 223**, or by post, with these alien-sounding words at the start of the **DWM** address: "MA-HO."

BBC BOOKS
DOCTOR WHO
Prisoner of th
TREVOR BAX
Judgement of the Judoon
COLIN BRAKE
heen Excursion
ON GUERRIER

WIN! The Cybermen Collection DVD!

Doctor Who: The Cybermen is out on 13 April – it's a DVD containing the Tenth Doctor episodes *Rise of the Cybermen, The Age of Steel, Army of Ghosts* and *Doomsday*. In addition the set has an exclusive David Tennant interview and a feature on the Cybermen's '25 best moments'. We've **FIVE** copies to give away, worth £15.65 each, to lucky readers who can answer this easy question:

BBC DVD
DOCTOR WHO
THE CYBERMEN COLLECTION
PG

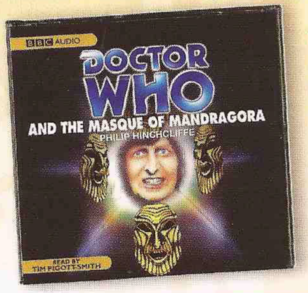
The Cybermen's catchphrase is...

a) Exterminate! Exterminate!
b) Delete! Delete!
c) Caps Lock! Return!

To enter, call **09011 542 221**, or by post, with these steely words at the start of the **DWM** address: "FROM BEYOND THE GRAVE!"

WIN! The Masque of Mandragora CD!

Doctor Who and the Masque of Mandragora, a new audiobook read by Tim Pigott-Smith, is out this month on CD. Written by Philip Hinchcliffe, the book was originally published in 1977 and is based on the 1976 TV adventure by Louis Marks. We've **FIVE** copies to give away, worth £17.61 each, to lucky readers who can correctly complete the following sentence:


BBC AUDIO
DOCTOR WHO
AND THE MASQUE OF MANDRAGORA
PHILIP HINCHCLIFFE
READ BY TIM PIGOTT-SMITH

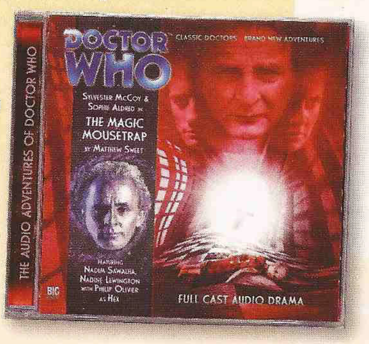
The Masque of Mandragora is set in...

a) San Martino, Italy
b) San Francisco, USA
c) Bognor Regis, England

To enter, call **09011 542 224**, or by post, with these tasty words at the start of the **DWM** address: "I WOULDN'T EVEN SAY NO TO A SALAMI SANDWICH!"

WIN! The Magic Mousetrap CD!

The Magic Mousetrap is a new audio adventure set in Switzerland, starring Sylvester McCoy as the Seventh Doctor and Sophie Aldred as Ace. It's available this month on CD, price £14.99. Thanks to Big Finish, we've **FIVE** copies to give away to lucky readers who correctly complete this:


DOCTOR WHO
CLASSIC DOCTORS BRAND NEW ADVENTURES
SYLVESTER MCCOY & SOPHIE ALDRED IN
THE MAGIC MOUSETRAP
BY MATTHEW SWEET
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG
FULL CAST AUDIO DRAMA

There's a type of Swiss chocolate called...

a) Toblerone
b) Toberman Chunky
c) Tobias Vaughn Mint Crisp

To enter, call **09011 542 222**, or by post, with these sweet-sounding words at the start of the **DWM** address: "HO, HO, HO, IT'S MAGIC!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 April and close at midnight on Wednesday 29 April 2009.
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metella, the fires of pompeii

jeremy young
kal, the unearthly child

richard martin
first doctor director

keith drinkel
scobie, time flight

christopher pizzy
eddie smith, sarah jane adventures

rosanne levelle
barbara smith, sarah jane adventures

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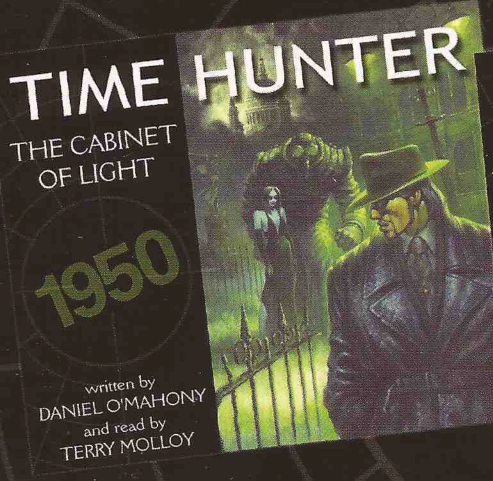
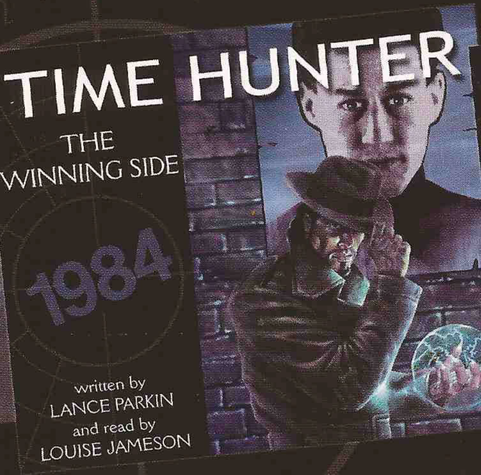
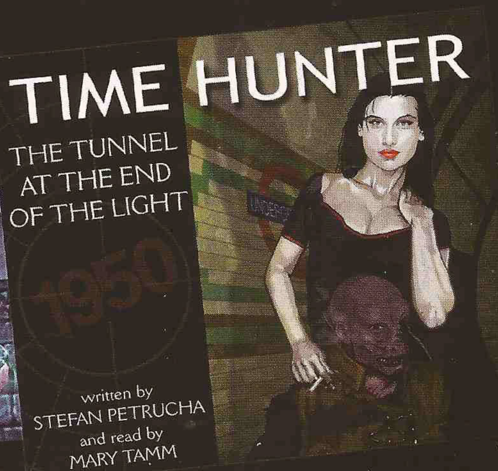
TIME HUNTER

ADVENTURES IN ALL FOUR DIMENSIONS ON AUDIO


TIME HUNTER
THE CABINET OF LIGHT
1950
written by
DANIEL O'MAHONY
and read by
TERRY MOLLOY


TIME HUNTER
THE WINNING SIDE
1984
written by
LANCE PARKIN
and read by
LOUISE JAMESON


TIME HUNTER
THE TUNNEL AT THE END OF THE LIGHT
1950
written by
STEFAN PETRUCHA
and read by
MARY TAMM

THE CABINET OF LIGHT
written by DANIEL O'MAHONY
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WHO ON EARTH IS...

He missed out on kissing the Doctor's daughter! "You can't have them all," he says...

Daniel Kaluuya

Hello, Daniel. Please tell our readers who you play in *Planet of the Dead*.

"I play Barclay, and he's on a bus going to [his girlfriend] Tina's house when he gets lost with the Doctor. He's a bit of a rebel, but we see different sides to him. I'm learning loads from just watching David Tennant. He doesn't do it like melodramatically. He exaggerates certain things, but that's the character – the character is a bit of an oddball. The attraction of this is, like, it could be any bus, and these characters could be any of us."

Won't that scare kids off buses?

"Good! They're bloody expensive! No, they're free now, innit? Well, obesity is at its highest in years, so it's doing its bit. If this gets kids on to bikes instead of buses, I think *Doctor Who* has done its job."

You shot most of the episode in Cardiff, but spent a few days filming in Dubai, right?

"My agent said, 'There's a possibility that you might be going out there,' but I wasn't sure whether my passport was in date. Bit of a panic, but it turned out all right. Last time I went abroad was when we went to Lithuania to film an episode of *Skins* [the E4 drama in which Daniel played Posh Kenneth], so I was like, 'Yes! At last!'"

Your *Planet of the Dead* co-star Victoria Alcock told me that I must ask you about Beyoncé...

"No, no, no, no, no, no, we don't talk about Beyoncé."

You dance to Beyoncé, don't you?

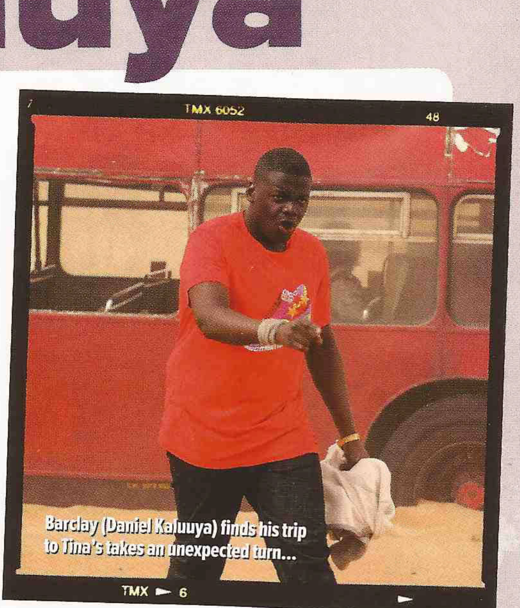
"Vic's trying to stitch me up, yeah. [Laughs] Ask her about Pam. Yeah, ask her who Pam is. 'Love from Daniel.' Say that." [*Find out who 'Pam' is next issue – Ed*]

How did you get the part of Barclay?

"I did a play at the Royal Court, and I don't know if Andy Pryor, the casting director, saw it or...? Actually, this time last year, I was in *Skins*, and I was put up for a part in *Doctor Who*. I even auditioned for it. And Joe Dempsie got it – Chris in *Skins*! He's a wicked actor. I love him. It was a good episode, *The Doctor's Daughter*."

Joe's character, Cline, got quite intimate with the Doctor's daughter. You got to go to Dubai, but you missed out on snogging Georgia Moffett!

"I forgot about that. Oh well, you can't have them all. [Laughs] If I'd got that part, Andy wouldn't have got me in for this one. It was a weird audition. He told me not to learn the lines. I was like, 'Eh?!' Cos I really wanted it. I was really happy when I got it, I won't lie. I've learnt so much, such as acting against green screen. You have to use your imagination and not care how you look. You have to make it truthful, otherwise *Doctor Who* fans will get angry."



Barclay (Daniel Kaluuya) finds his trip to Tina's takes an unexpected turn...

> **"I'd like to meet Russell T Davies. I saw him at the readthrough, but I didn't know what to say..."**

How do *Doctor Who* fans compare to *Skins* fans, do you think?

"*Skins* has like 1.5 million viewers, whereas this gets... wasn't it 13 million at Christmas? I don't think that's changed my approach to the part. I just keep my head down and get as much work as I can. Especially in the credit crunch."

You write as well, don't you? You've written episodes of *Skins*.

"How do you know that?!"

You do know that they were broadcast on TV...?

"Yeah, but... [Laughs] I suppose. I love doing both, man, acting and writing. I'd like to meet Russell T Davies. I saw him at the readthrough and I wanted to talk to him, but I didn't know what to say."

You were 18 when you wrote your first episode of *Skins*. Some people would say that's too young to have the life experience to write an hour of primetime television drama. What would you say?

"I never felt that I wasn't ready to do it. My episodes are based on a lot of stuff – my experiences – but my first episode was about a girl finding out that she's pregnant. I'm not a girl, and I'm not pregnant. Mates were going, 'How did you do that?!' Well, you empathise, don't you?"

Would you like to write for *Doctor Who* one day?

"I'd have to be a lot more educated in it. I've only watched two episodes. I'd have to catch up. I'd watch every single episode on DVD. You've got to take it seriously, man. You've got to know it inside out."

Of course, *Planet of the Dead* is the 200th *Doctor Who* story...

"No way! Is it?"

Probably, yeah.

"Oh my God! I feel privileged. That's wicked. So, could I watch all 200? I've got time. I'd love to write for *Doctor Who*, but I think there are a lot of people in the queue. I'll wait my turn. I'm not going away." DWM

Daniel Kaluuya was talking to Benjamin Cook.
Planet of the Dead *is on BBC One at Easter.*

NEXT TIME...

DOCTOR WHO MAGAZINE

FEEL THE HEAT!

Find out the secrets of *Planet of the Dead*, with exclusive pics and chats with **David Tennant, Michelle Ryan** – and much more!

DOCTOR DOWN UNDER!

The Doctor and Majenta begin a new comic strip as the TARDIS lands in Australia... Daniel McDaid and Martin Geraghty present *The Age of Ice*!

OH MY GIDDY AUNT!

Who's the 'cosmic hobo', wearing a stove pipe hat? The Watcher spotlights the Second Doctor...

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